

TEN CENTS

VARIETY

VOL. XIII, NO. 13.

MARCH 6, 1909.

PRICE TEN CENTS.



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Dan Sherman and Mabel De Forest

OFFER

NEWS FROM FORT SHERMAN, CENTRAL PARK, L. I.

In response to the many requests for bungalow sites, I have cut up a twenty acre farm into one acre plots. I will sell you a lot of one acre (equivalent to eighteen city lots) and a SIX ROOM HOUSE for less than you can buy the raw material.

PERFORMERS who made application for this property when not available can now purchase same by laying down a small deposit. Now is the time to secure your little home site, with sufficient ground to raise enough vegetables and truck to keep an ordinary family and plenty of chickens.

First choice given those who communicate with me at once.

Price of acre lots from \$300 to \$500—30% for cash. Hurry and be there in time for the BIG BARN DANCE. One big time July 4. Fireworks, Free Beer and CHILI CON CARNE on tap.

Following conditions to lot: "Under and Over-Even Seven," "Shell Game," and the "Push Spindle." No squating. I am the SHERIFF here.

We open with our own show, "A JAY CIRCUS," on Easter Sunday for a preliminary season, under the management of ED. ROWLAND.

For four weeks address us care Ed. Rowland, Grand Opera House Building, Chicago.

Those who have already secured plots are Joe Keller, Joe Hardman, Ed. Patterson, Bloom Brothers, Chas. Hayman, Harry Barrett, Harry Belmont, Fred McDermsey, Jim De Forest.

A \$1,000 act as headliner in largest cities—now offered at a very nominal salary. The act,

ANNA EVA FAY

The original act as performed by ANNA EVA FAY the past ten years, and other acts of similar nature before the public are imitations.

A full line of lithograph paper, experienced press agents with cuts, original press matter, etc., to boom the business. This act properly presented will increase your business fifty per cent.

In selling a Dream Book to the patrons of a vaudeville house we found it brought discredit and complaints to the manager in such numbers as to reflect on their honesty, that we have abolished their sale.

I will prosecute any manager or person who in any way trades in the name of ANNA EVA FAY or her act.

General Booking Agent,

WM. S. HENNESSY

925 St. James Bldg., New York.

ONLY A FEW WEEKS OPEN, Under the personal direction of

D. H. PINGREE

GAUMONT FILMS



Licensed by the Motion Picture Patents Co.

Two reels of new subjects
issued weekly to exchanges licensed
by Motion Picture Patents Co.

URBAN-ECLIPSE FILMS



Licensed by the Motion Picture Patents Co.

One reel of new subjects
issued weekly to exchanges licensed
by Motion Picture Patents Co.

GEORGE KLEINE

52 State St., Chicago, Ill.

662-664 Sixth Ave., New York

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SMALL UNITED MANAGERS MAY BOOK ACTS DIRECT

Silently Objecting to the United "Splitting" Commissions, the Small Houses Will Ignore Agents.

The "split-commission" arrangement still clung to by the United Booking Offices through the division of agents' weekly commission checks is bringing an untold amount of excess worrying to the small managers in the big agency.

The little fellows can not see where they are going to stand under the present condition, and are reported to be chafing in the position they find themselves, that of resembling more in effect employees of the United than patrons of it.

One small United manager said this week that unless the "split" scheme was abandoned or the small managers were given a practical illustration of any benefit it is to them, they would again bring their small house organization into being, and book direct with acts for next season.

This course, if pursued by the small managers, would entail a loss of two and one-half per cent. of an act's entire salary weekly to the treasury of the United, that being the amount the agents now "give up."

While the smaller managers are discussing the matter informally as yet, expressions from two or three would seem to say that there is a decided feeling of apprehension over their bills for next season, no engagements having been entered for then at the United.

It is claimed that there are several pieces of written evidence in existence showing that agents are charging acts from 12½ to 15 per cent. commission for booking through the United. One agent is said to have written a letter stating that as the United demanded 7½ per cent. commission, he would charge 12½, or the act might apply elsewhere.

LAW SUIT OVER KELLERMAN?

A law suit may arise before Annette Kellerman, the diver, opens for William Morris. She is scheduled to do so according to agreement on or before April 5, next.

Miss Kellerman is reported to be under

a three years' contract to B. F. Keith. She is now on the United time, playing for Percy G. Williams.

It is understood that Mr. Keith may attempt to restrain Miss Kellerman from playing for Morris through injunction proceedings.

THAT SHUBERT DEAL.

St. Louis, March 4.

After many conflicting reports that they did and they did not, the latest on the deal of Shuberts to take over the Chamberlain-Harrington circuit of theatres is that William and A. J. Busby, of the Empire Theatre in Quincy, blocked negotiations. At a meeting in Chicago the Shuberts offered \$750,000, part in cash. Mrs. Chamberlain, widow of the late circuit owner, Mr. Harrington and others were present and all were on the point of accepting the offer when the Busby Brothers held out their houses. Without them the Shuberts wouldn't buy.

The circuit includes sixty theatres in Illinois, Indiana and Iowa.

On Thursday it was said by one supposed to be in the know that the Chamberlain-Harrington-Shubert deal had gone through, and that Mrs. Frank Chamberlain, who controls, was the contracting party with the Shuberts to the transaction.

BIG PARKS FOR BECK.

Chicago, March 4.

The bookings of the largest parks now handled by the Western Vaudeville Association in Chicago will be transferred to Martin Beck's headquarters in New York for the coming summer season, it is reported.

The bills and feature out-door acts will be routed from the metropolis for the parks transferred, commencing within a short time.

W. V. A. MEETING.

Chicago, March 4.

There will be a meeting of the directors of the Western Vaudeville Association in this city during the coming week. Martin Beck will come on from New York to attend.

It is said the conference will be an important one, outlining the future of the big local booking office, and possible changes in connection with the bookings now placed through the agency will be finally settled upon.

Besides Mr. Beck it is certain that John J. Murdock and C. E. Kohl, both of whom are in Chicago, will be present.

ATTACHES FOR \$1,000.

Chicago, March 4.

George F. Beard, former advance agent for "Coming Through the Rye," sued out a writ of attachment against the show, claiming \$1,000 due.

The box office receipts at the Great Northern where the piece is playing were levied upon. The show closes its season this Saturday.

"HAMLET" SKIT FOR BENEFIT.

Chicago, March 4.

The feature of the Actors' Fund Benefit to be given at the Auditorium March 11 will be a tabloid "Hamlet," a travesty.

Those who will interpret the various parts are Jack Norworth ("Follies of 1908"), the Dane; Georgia Drew Mendum ("Via Wireless"), Ophelia; Master Gabriel ("Little Nemo"), King Claudius; Gertrude Richards ("The Thief"), Queen; Bert Baker ("The Prince of To-Night"), "The Ghost," and Joseph Cawthorne, Jr. ("The Golden Girl"), Polonius. The coming event is attracting wide attention.

THREE BIG NAMES.

Mike Simon has submitted to the vaudeville managers a production in the form of a sketch written by Eugene Walter, and staged by David Belasco, with Charlotte Walker as the star.

The playlet, with Miss Walker in it, could only play for six weeks in vaudeville. Mr. Walter is now engaged in writing a play for the actress in which she will appear before the ending of this season.

MELVILLE ELLIS QUILTS PALACE.

(Special Cable to VARIETY.)

London, March 3.

Melville Ellis opened on Monday at the Palace in his monolog and did quite fairly.

Alfred Butt, the Palace manager, ordered Mr. Ellis to cut some of his act, and this, with the position on the bill given him, caused Ellis to voluntarily withdraw from the engagement after last night's performance.

Willy Zimmerman at the Coliseum was a large-sized hit on opening Monday.

COMBINATION TAKES PARIS OFFICE.

(Special Cable to VARIETY.)

Paris, March 3.

Oswald Stoll, booking with the De Frecce Circuit in England, has established a Paris office. This branch will handle all the Stoll business on the Continent. John Hayman is located here as manager.

\$50,000 OFFER FOR BRYAN.

An affirmative telegram is being awaited by the William Morris office to its offer of \$50,000 for ten weeks in vaudeville, made to William Jennings Bryan for a fifteen-minute talk twice daily in the Morris houses.

No other conditions were imposed upon the repeating presidential candidate. Mr. Bryan may tell what he thinks of the government in his stage discourse; talk on political issues; tell how he runs *The Commoner* and why he runs it, or let the public in on the secret of how it feels to be beaten but once every four years.

The Morris offer is a bona fide one.

EDDIE FOY SIGNS.

Though the Shuberts claim to hold Eddie Foy until June on a contract, the Morris Circuit has agreed with Mr. Foy (in writing) that he will play in vaudeville once again, commencing April 5, for five weeks.

Mr. Foy has returned to "Mr. Hamlet of Broadway." It has been rumored for the past few days that he would dissolve his connection with the Shubert piece.

When the much imitated comedian played in the every afternoon-and-night show yard before Wesley & Pincus acted as his agents. They are supposed to have been the intermediary in the Morris-Foy contract.

ORGANIZATIONS' MASS MEETING.

Notice has been sent out to members of all the theatrical societies calling upon members to attend a mass meeting tomorrow (Sunday) afternoon at the Lyceum Theatre, New York. The purpose of the gathering is to promote discussion of the new agency law, an amendment to which is now before the Assembly of this State.

The meeting brought together through the efforts of the White Rats Political League will pass upon a resolution to be presented to have the name changed to the Actors' Political League of America.

Fred Niblo, President of the White Rats, will be the chairman of the gathering, and also speak. Harry Mountford will act as secretary. He will be among the speakers also, as will Assemblyman Voss, Daniel Harris, J. P. Buchanan, John Mitchell, Harry De Veau, Oscar Keane, Geo. Seyboldt and Rev. F. Clay Moran.

WALKER NEEDS REST.

New York acquaintances of Geo. W. Walker, the colored comedian, claim the reports as to his present state of health have been exaggerated.

Walker is at his home in Lawrence, Kans., and will not again take to the road before next season, when Williams and Walker will have a new piece. They have an offer for a California season of ten weeks this summer.

PASSES NEW HOUSE PLANS.

Chicago, March 4.

Before William Morris left for New York with James J. Jeffries, he passed upon the plans for the new Morris theatre in St. Louis. It will be modeled after the American Music Hall in this city.

TALK OF NEW THEATRE.

St. Louis, March 4.

A deal is pending whereby a new theatre will be built on Olive Street, just east of Grand Avenue. The ground was transferred this week to G. H. Dudley as trustee. The building will be partly occupied with business offices.



JOHNNIE HOEY and JEANNETTE MOZAR.

The above is from a photo of JEANNETTE MOZAR and JOHNNIE HOEY. The latter has been featured and starred for the past four years in the popular-priced theatres under the direction of CHARLES E. BLANEY.

Miss Mozar, who has been Mr. Hoey's principal support, will continue with him in his new vaudeville venture.

The act will be known as JOHNNIE HOEY and JEANNETTE MOZAR.

It is under the direction of Belch & Plunkett.

"SQUARE" WITH "10-20."

It was talked about during the week that within a month, the Keith-Proctor Union Square Theatre might again convert itself and policy; this time to ten and twenty cent vaudeville. The Square has been playing moving pictures for a year.

It was said that if the cheaper, vaudeville entertainment should prove profitable, the other local K.-P. picture houses might follow its lead.

One well informed person ventured to remark that by next season, all the K.-P. former vaudeville theatres in and around New York would be offering the 10-20 or 10-20-30 brand, and perhaps continuous, going back to the first principles of B. F. Keith and F. F. Proctor.

5-10 AT G. O. H.

Philadelphia, March 4.

It is pretty certain Miller & Kaufman have the Grand Opera House and will place a 5-10 show there in about a month. It is around the corner from Nixon & Zimmerman's Liberty, at present playing pictures.

"ANGEL" JAILED.

Paterson, N. J., March 4.

One Peter J. Crotty, who was happy as a prosperous cafe keeper can be before he got the theatrical promotion fever, is in custody. Crotty has been manager of the "Hip, Hip, Hurrah" Co. for nine days, and in that short time has been jailed twice for unpaid debts.

When the show bug first got to buzzing about in Crotty's bonnet he sold his cafe, and with P. F. DeAngelis put the proceeds into the "Hip, Hip, Hurrah" enterprise. When the show opened at Scranton last week Crotty and DeAngelis became involved in an argument. The latter, who is said to be backed by a New York tailor, withdrew and left the exchequer rather strained. Immediately a Scranton hotel keeper descended on the organization and Crotty went to the cooler. He was released soon after on his representation that he would make good later.

The show is said to have done good business since then and everything looked rosey until the same Scranton boniface descended upon Crotty here yesterday and caused his arrest again.

THREE NEW SHOWS.

The three new shows of Cohan & Harris, written by Geo. M. Cohan, will be produced this month.

"The Fortune Hunter," featuring Tom W. Roas, opens March 15 at Atlantic City. "The Majesty of Birth" is also to be shown, and "The Chorus Man," the Raymond Hitchcock show, which may have its title changed, makes its start before All Fools' Day.

Carter De Haven replaced Mr. Cohan in "The Yankee Prince" commencing Tuesday evening, the playwright-comedian leaving the cast for a brief rest.

ERLANGER GOING TO EUROPE.

Passage has been booked on the *Lusitania*, sailing March 10, by A. L. Erlanger, who will leave for a stay of about four weeks in the European capitals. Flo Ziegfeld, Jr., will travel with him.

The trip abroad of Mr. Erlanger is for the purpose of looking over foreign productions and resting.

HAS A TRAINED FISH.

"Lida and her Gold Fish" will be a summer park attraction the coming season. John S. Egan, of the Atlas Booking Circuit, located Lida and the fish. The latter measures nineteen inches in length.

While under water, Mr. Egan says Lida races with the fish around the tank; harnesses it up, driving the glittering member of the finny tribe about, and also feeds it from her hand.

Mr. Egan further advances as a reason for the tractability of the gold fish that while Lida was sporting in the waters of a nearby lake one day, her beauty attracted the fish to her. While the fish stared, Lida, unabashed at the open admiration, flirted outrageously with Mr. Fish, and its watery heart irrevocably capitulated.

JEFFRIES ATTRACTS A MOB.

The station master at the Grand Central Depot remarked on Wednesday morning when the 20th Century delivered James J. Jeffries to the waiting throngs that the undefeated champion of the world attracted a larger crowd than had ever assembled at the depot to meet even a President.

From the Grand Central Jeffries was conveyed to William Morris' booking office, where the sporting writers of the New York papers greeted him. An immense crowd blocked traffic on Broadway, and ten policemen were detailed to open up a passageway.

Starting Monday Jeffries will remain two weeks at the Lincoln Square. He will be billed in his act as "The Modern Hercules," and also have his title as "The Undefeated," etc., tacked on.

The big fellow looks fit and seems as though little hard training would be required to place him in condition to wrest the championship title away from Jack Johnson, the colored holder of it now. Jeffries does not seem twenty pounds heavier than when he left New York.

PHILHARMONIC LEADER LEAVING.

With twenty-five thousand American dollars passed over to him for leading the Philharmonic Orchestra this season, Wasily Safanoff, the foreign conductor, with but one more concert before him, is making arrangements to leave New York for home.

An offer for vaudeville tendered by John S. Egan, of the Atlas Booking Circuit, was necessarily declined by Safanoff, his contract forbidding him appearing in public elsewhere over here within three months after quitting the Philharmonic stand.

Next season Gustav Mahler, conducting at the Metropolitan Opera House now, will combine that duty again with the leadership of the orchestra Mr. Safanoff has been so successfully connected with during this winter.

COHAN SHOW IN PROVIDENCE.

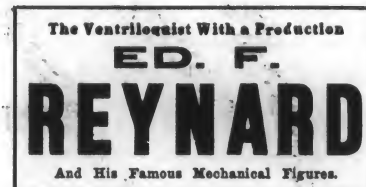
Although Geo. M. Cohan nearly registered an oath once upon a time that neither he nor any production the Cohan family might be interested in should ever play Providence, R. I., the Cohan & Harris' Minstrels are routed to stop over there for the last three nights of next week.

Only an opening in Hartford will prevent it.

TAKES LIFE ADVERTISEMENT.

A contract has been entered into between Ed F. Reynard, the ventriloquist, and VARIETY for Mr. Reynard's advertising card to remain in the paper for the remainder of the ventriloquist's natural life.

On March 10, 1906, three months after VARIETY first issued, Mr. Reynard contracted for one year to have this advertisement appear:



Each year since then Mr. Reynard has directed that the card remain, paying for its annual insertion. On Wednesday he came into VARIETY's office, remarking that his year's advertising would soon expire, and that, as he intended to have the advertisement in the paper as long as he lived, why could not a lump sum be fixed for that period, avoiding the yearly remittances.

Mr. Reynard was asked how long he anticipated remaining in the show business. "From fifteen to twenty years," answered the voice thrower. Paper and pencil were produced, and when the calculation was made, the result was a charge of \$500 for the above advertisement for life.

This price was set by VARIETY after Mr. Reynard had agreed to pay \$750. Three reasons affected the figures. The most important was that on the original year's contract made by Mr. Reynard (March 10, '06), he settled his bill in full for that year within three months without waiting to "see VARIETY go broke," as many of its creditors were doing at that time. Another reason was that he entered into the life agreement without making any conditions as to the possible suspension of VARIETY before his death might occur; and the third is that there is no instance upon record where a similar advertisement has been placed in this way.

Mr. Reynard is undoubtedly the first to place an advertisement for life, either in a theatrical journal or other circulating medium.

OFFERING ALICE FISCHER.

Alice Fischer in a miniature version of "Mrs. Jack," the piece she appeared in at a Broadway Theatre, was offered the managers this week by Lester Rosenthal for the Atlas Booking Circuit.

5TH AVENUE'S Mlle. VALERY.

Bob Irwin, the Fifth Avenue manager, has secured Odette Valery for his theatre, bringing her from Oscar Hammerstein's Manhattan Opera House to open April 12. Mlle. Valery's vaudeville stay at the Fifth Avenue is indefinite. She will give her dance in the death of Cleopatra scene, using a live snake, and Mr. Irwin hopes the public will demand her appearance for many weeks.

Perhaps William Hammerstein would have engaged Valery for the vaudeville house of the family had not the prospects of Rajah running on forever at the Victoria stood between.

EVA TANGUAY ON "IMITATORS"

Editor VARIETY:

Authors of books are protected; why not an originator of his or her line of work?

Fifteen years it has taken to obtain my present position in my profession.

Night and day I plan and worry and pay out most of what I earn only to have it stolen by imitators.

It is the material they want, for not in any other way could they use my songs or costumes.

There is no protection against an imitator and they know it, so they pick out the artists who have the best material, steal it, then call their act an imitation.

It is impossible to imitate me, for my work depends upon my mood. I could not imitate myself, for I do not know my points, and always working naturally, I leave all to my condition.

Each song costs me from fifty to one hundred dollars. It takes hours of thought to design a costume, and to plan six or seven means brain work. The expense attached to them only myself would believe.

There are twenty imitators of me to-day on the stage—men as well as women, which means there are that many trying to push me out of work.

A manager will engage an imitator in preference to the original. Why? He gets it cheaper.

I read in a Pittsburg paper, not long ago: "Miss V—— of the —— Burlesque Co. is doing an imitation of Eva Tanguay, and so perfect was she that Eva Tanguay herself complimented her and said Miss V—— was the best imitator of her to-day."

I have never seen the young woman and I quote the above to show how far imitators will go without permission.

I make this whole statement to the public because only the public can protect an originator, and that would be by hissing the imitator. *Eva Tanguay.*

ADMITS "COPPING AN ACT."

A very large sign outside of the Manhattan Theatre says that Billee Seaton is imitating Eva Tanguay. That no passer-by shall mistake that it is Miss Tanguay Billie imitates, the "Eva Tanguay" is just a trifle larger on the oil cloth than Miss Seaton's name. Either may be seen a couple of miles away if no buildings obstruct.

It would require a canvass of the audience to ascertain whether they expected to see Miss Tanguay upon paying their ten cents apiece for admission, but the ingenuity of the sign painter might cause a casual observer to rest under the impression there are two "big acts" in the theatre after looking at the announcement—Eva Tanguay and Billee Seaton.

Billee is a brunetish-looking young woman, bearing a slight resemblance to the only Tanguay in the contour of her facial features, but on the stage Billee apes Miss Tanguay as far as possible, and is aided somewhat in the effect aimed for days

by having copied as well two of Miss Tanguay's costumes without having bothered to secure expensive material for either. Billee also sings two of Miss Tanguay's songs, "That Would Never Make a Hit With Me" and "Don't Bother Me." Owing to the legarthic condition of the audience when Billee finished her second Tanguay number, the copyist did not find herself called upon to imitate Miss Tanguay's encore speech.

Billee opens her act with a "whistle" song, but the only time the gallery responded with a whistle was when the lyrics said "if you want me, whistle." A couple of "college boys" in the top loft let out a faint chirp, and Billee seemed pleased.

She is a nice girl in Billee in her own way, and quite frank for a young woman trying to make her way in this cruel world through trading upon the name and material of another.

In her dressing room the other evening, just before Billee was about to appear for her fourth and last show of the day, she bared her innermost artistic soul to a VARIETY representative, who asked her if she didn't know that instead of "imitating," she was "copping an act."

"Oh, I know I am 'copping an act' all right," replied Billee. "But that ain't nothing. Don't they all do it? I have seen fifty with acts of others. I don't like it, just the same, and I hear Miss Tanguay doesn't like my doing it, but I hope Miss Tanguay isn't sore. I would like to meet her and be good friends."

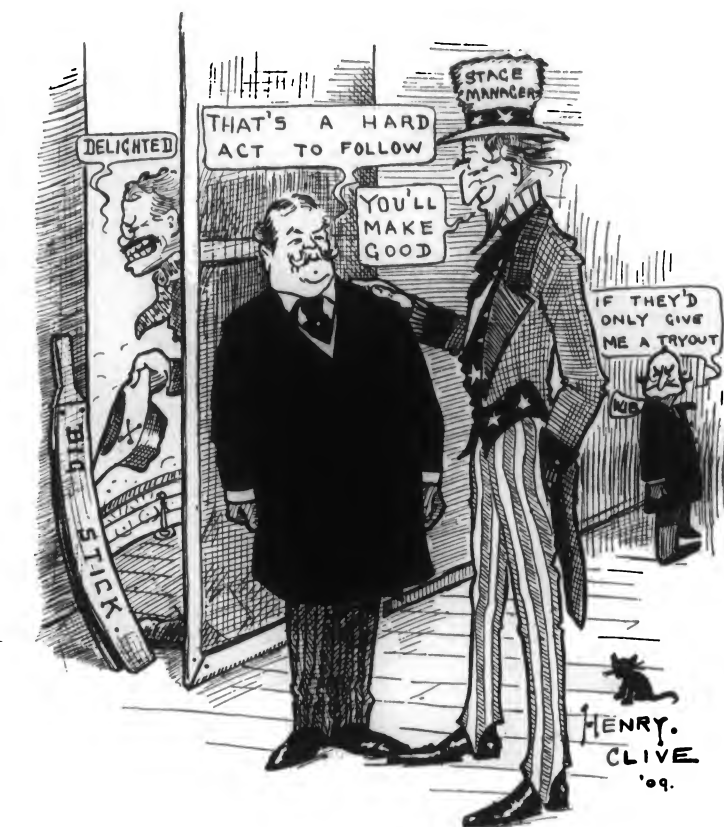
"I don't want to do this, but the managers want me to. This week there have been people here from every big agency, and they told me to go ahead and do the whole thing. One agent said Miss Tanguay is going to London to play, and if she makes good over there, he will send me over to follow her."

It was suggested to Miss Seaton that if the managers thought so well of her imitation of Miss Tanguay it might be an advisable scheme to have her appear in London first to obtain a possible line on Miss Tanguay's foreign reception.

"What!" flared up Billee. "Me take a chance for her? I guess not."

Asked what previous experience she had had in vaudeville and how imitations suggested themselves to her, Billee made answer: "I was a chorus girl with Anna Held's show, and I was always lively this way. Then I joined the Sharp Brothers and their 'Dusky Belles,' and one day while we were in the cafe at our boarding house I was monkeying around imitating and so on, and Jimmy Lee (you know him) said: 'Kid, you're too good for that act you're in. Why don't you frame up a single act?' and so I did, and I have played all around, but never in a town where Miss Tanguay had appeared, excepting Boston. I played the Howard there, and I was a riot. I just imitated Miss Tanguay and Anna Held."

"Then I got this job, and they made me imitate nothing but Tanguay. I'll tell you what I'm going to do, though. Of course, I was broke when I went to work, and Jimmy Lee gave me a note to Chris Brown. Mr. Brown said if I would get some wardrobe he would place me for a week or two, and I did, but when I save



up some money, I'm going to duck this Tanguay thing and strike out for myself and show I can do something. I don't want to be known as 'copping' anybody's act, but I'm up against it now and can't help myself. Next week I'm going to sing 'The Second Eva Tanguay,' written for me by a newspaper man."

"You're not going to pan me, are you? Please don't pan me. I was never roasted in my life, and I would feel horribly." As the VARIETY man left the dressing room Billee called over the stairway to the colored maid for the theatre: "Annie, Annie! Hurry up and dress me. I have got to go on after this reel." (The "reel" was a moving picture of "With Taft in Panama.") (The Manhattan gives vaudeville and pictures for a uniform admission of ten cents.)

"Oh, say, you VARIETY feller," added Billee, "my name is on the level. It's Billee Seaton."

William J. Kane, manager of the Manhattan, said he had engaged Miss Seaton as a business proposition. "Everybody is imitating everybody else," remarked Mr. Kane. "I can not afford to engage Miss Tanguay at our prices of admission, so I have signed Billee Seaton for a run. She pleases my audiences immensely, and has proven a drawing card."

"I think the girl is a great mimic, so I bought her costumes like those Tanguay wears."

In some press matter sent out by the Manhattan this week, the following appears regarding Billee Seaton: "Every slight detail of Miss Tanguay's work has been copied by Miss Seaton, even to the costumes, which are the exact duplicates of the ones worn by the original."

Mr. Kane is almost as charmingly honest in his statements as Miss Seaton. Neither he nor Billee seemed to have the

PRICES GOING UP.

There was an upward movement in the fluctuating market price of vaudeville acts this week. On Monday but little trading was done in the offices, and the situation seemed firm. Three or four acts, when solicited for next season, unsettled the conditions by placing a figure on their services for the future which caused a sharp rise in the price of patent medicines to sooth booking representatives subject to nervous prostration.

The brokers and sellers were of the opinion the sharp competition at present, coming from a triangular source, was the cause of the decided advance.

The information obtainable indicates that there is great activity in the engagement of vaudeville numbers for next season in a couple of sections, while in other quarters great figuring is going on with no results accomplished.

Our financial editor says that the early bird is catching the nicest food, and it looks as though the laggards would catch something else.

Among the market quotations during the week for next season were Howard and North, \$600; Rooney and Bent, \$500 ("two-act"), and Smith and Campbell, \$100 increase.

least inkling of a suspicion that their billing and copying of Miss Tanguay's act could harm that vaudeville star in any way.

Miss Seaton had to say on this score: "I can't hurt her (Tanguay), and if they make a fuss about this, it will advertise me anyhow, won't it?"

Down at Keeney's Third Avenue there is another imitator of Miss Tanguay billed for next week. Her name is Gertrude Lynch. Photographs in the lobby show her in duplicates of the cyclonic comedienne's costumes.

KENNA TAKING REST.

The ambulances stood patiently waiting until the last show at Huber's Museum last Sunday night, when Charles Kenna, "The Fakir" completed the final lap of his vaudeville Marathon. Neither of the hospitals represented, however, secured Kenna as a patient. Billie Burke and a couple of attendants led Mr. Kenna to the street, where he slept on the curb until 6:30 a. m. Then saying he felt rested enough to take the train to Lakewood, did so.

Forty-eight shows made Kenna's record at Huber's. To-morrow (Sunday) Mr. Kenna returns to Hammerstein's for the day and plays the Colonial next week. An offer of the Orpheum Circuit was declined, Kenna not caring to go to the far west just now.

Mr. Burke also rested at Lakewood with Kenna.

At Hammerstein's to-morrow William H. may insist upon Billie Burke repeating his performance of the "nance cop" "tried out" for one show at Huber's last week. Mr. Kenna says it went so well he is afraid now the managers will demand that Burke be carried in the act.

JURY DISAGREES.

Chicago, March 4.

The jury in the case against "The Girl in Blue" and the management of the Trocadero Theatre, for presenting an exhibition alleged to be in violation of the local laws, disagreed yesterday.

MORRILL'S SINGLE ACT.

A sort of singing monolog will be Frank Morrill's contribution to vaudeville as a single act. Mr. Morrill is now with the Cohan & Harris' Minstrels. The tenor will enter the varieties again upon the closing of that show in April.

An imitation of himself in the minstrel performance, semi-travesty upon Caruso; also a short monolog, with a medley of the choruses of all the ballads written by the late Paul Dresser will make up the offering.

Morrill will open at Dockstader's Garrick, Wilmington, April 26. Jack Levy secured the opening this week.

TRIXIE OPENS IN MAY.

The opening day for Trixie Friganza's return date in vaudeville has been fixed upon as May 10 by Pat Casey. Miss Friganza makes her reappearance at the Majestic, Chicago.

BOSTON LIKES LAURENCE IRVING.

Boston, March 4.

Boston thinks very well of Laurence Irving, son of the late Sir Henry, England's great actor. Mr. Irving opened at the Orpheum last Monday with Mabel Hackney in support, playing a sketch.

In responding to the applause Mr. Irving remarked he was not aware he had been billed as "the son of Sir Henry Irving," and regretted the occurrence.

All the Boston papers mentioned the speech and lauded Mr. Irving for it. One or two reported his remarks in full.

"A MINCE SPY."

That good old "gag," "A Mince Spy," has been dramatized by Ren Shields. He and Fred Ward (formerly Fields and Ward) will play it in vaudeville, opening March 15 at Easton, Pa.

Mr. Shields will be a General in the sketch; Mr. Ward the Spy.

JOHN L. TAKES A RECORD.

Seattle, March 4.

Anyone doubting the drawing powers of John L. Sullivan ought to listen to the talk about town, although a sight of the crowds bombarding Pantages' in this city during the engagement of Sullivan and Kilrain (week Feb. 15) would have been all sufficient.

The ex-champion heavyweight of the world has placed another record on his notched stick; that of having broken the gross for all box office receipts on the Pantages Circuit. Charles Barnold's great record was passed by \$600.

The pair were booked out here for seven weeks by Louis Pincus of Pat Casey's agency, New York, the Pantages eastern representative.

GENARO AND BAILEY OFFERED.

Genaro and Bailey, who have been starring in an Al H. Woods' melodrama, have instructed their agent to seek time for them, beginning May 17. The couple have been with the combination dramatic show "Tony, the Bootblack Detective," for about two years. They are at the Grand, Grand Street, New York, this week.

MODJESKA'S NIECE AN ENTRY.

Alf. T. Wilton, the agent, is offering Rosina Zaleska, a Polish emotional actress and a niece of Mme. Modjeska, for vaudeville time, in a dramatic sketch called "The Price of Conscience."

Miss Zaleska has had extensive experience in stock dramatic work in the west. This is her first attempt to enter vaudeville. Mme. Modjeska has rehearsed her relative in her sketch and has given the young woman her warm approval.

ROCK AND FULTON'S LAST WEEK.

Buffalo, March 4.

Next week at Shea's, this city, will be the last in vaudeville for Rock and Fulton, for the present. They commence to rehearse with the new Charles B. Dillingham production they have signed for March 15.

FISCHER COMING BACK.

Clifford Fischer, sometime an international booking agent with offices in New York, will return to this side shortly. He is due in the city March 25, according to a letter from him to a friend here. Fischer did not say on what ship he would sail.

Fischer makes the journey in order to appear at the trial of his suit against the William Morris agency for commissions, under the claim that he was appointed exclusive foreign agent for that firm during the Klaw & Erlanger vaudeville operations. The case has been pending for some months.

Clifford is associated with the H. B. Marinelli office at Paris.

POLI ABOUT RETURNING.

On March 25 or thereabouts, S. Z. Poli will return to New York, leaving Genoa on the *Koenig Louise* March 18.

When last heard from Mr. Poli was at Monte Carlo. He wrote he had "broken the bank." After the sentence a question mark was placed. While in a small town near the gambling village, Mr. Poli met the widow of Geo. Liman, the former New York booking agent.

WOULDN'T STAND "SALOME."

Philadelphia, March 4.

Marie Nelson, the principal singer with "The Golden Crook" at the Gayety this week, quit Tuesday, refusing to work in the show with a "Salome." This Quaker City is a quiet spot in Lent, and Manager Eddie Shayne is increasing his shock of gray hair trying to solve the best manner to "get them in."

On Monday the "Salome" thing looked good to Eddie, and with the consent of John Jermon, one of the owners, and Jimmy Fulton, the show manager, the thing was "pulled" with a girl from the chorus doing the "wiggling." Miss Nelson balked at the same kind of a stunt while in the South, and she stood it two performances when she told Manager Shayne it was "Me or Salome." Shayne rushed out, took a look at the ticket rack and said "I guess it's you."

Frances Ward, who was a member of the Gayety Stock last summer when Jack Reid put on the shows, was pressed into service. She went on without a rehearsal, made good and will probably remain with the show for the remainder of the season. So will "Salome," where the houses will stand for it, and Miss Nelson will rest until she can find something where the atmosphere is clearer.

WILLS' LONDON CONDITIONS.

The reports of Nat Wills, the "tramp" monologist, going to London have been confirmed by Mr. Wills, who makes as the conditions for his appearance at the Palace in that large Briton town that he appear at 9 o'clock (p. m.) and headline the program.

An answer is awaited by the Morris office, which has the placing of the engagement through Paul Murray, Morris' London representative.

TAKES METROPOLITAN TENOR.

Eugenio Torre, the tenor from the Metropolitan Opera House list of vocal stars has been engaged by William Morris to sing alone in vaudeville, and will open at the Lincoln Square, New York, March 29.

KEENEY DIDN'T CANCEL.

Ryan and Richfield reported at Keeney's, Brooklyn, on Monday, but were informed that owing to a change of policy in the theatre, all acts placed through the United Booking Offices had been canceled.

Thos. J. Ryan informed Mr. Keeney he had received no notification of cancellation, and would insist upon the week's salary if they did not play. Mr. Keeney replied he thought the United had notified all the acts. Mr. Ryan says he intends to sue the management.

OBERMAYER SAILS AWAY.

Tuesday B. Obermayer, one of the best-known foreign agents on both sides of the Atlantic, sailed for Europe. He will stay away for a couple of months.

While on the other side it is thought Mr. Obermayer will complete some important bookings, and enter into equally as important deals of some nature.

"Obey" is generally given the credit for being the only foreign agent who has never placed a failure on either side of the pond. He imports and exports foreign and domestic acts, and enjoys a reputation for integrity falling to the lot of few commission men.

"TURKEY" GOOD PICKER.

Chicago, March 4.

There are many "turkey" burlesque shows traveling the provinces that brazenly appropriate the titles of Eastern Burlesque Wheel attractions. The newest to come to view is a show billed as "The Night Owls," and the "dodger" heralds a Weber and Fields burlesque as the vehicle, besides "She," a sensational dancer.

Mark Lea is featured as the principal comedian and the company includes Wm. S. Kelley, Van Buren, Moraine and Roscoe and ten choristers. The vagrant outfit is under the management of Billy Vail, formerly advertising agent of the Grand Opera House, Philadelphia.

Not only are the names of the shows taken without consent, but the paper as well.

"BEHMAN SHOW" MADE OVER.

Chicago, March 4.

A new first part was put on in "The Behman Show" by Manager Singer recently, and the burlesque (music hall) has been removed, replacing it with the first part used this and last season.

WRESTLING PACKING HOUSE.

Chicago, March 4.

A wrestling bout takes place at the Empire Theatre every Friday night. It is invariably the biggest night of the week. Last Friday all the scenery and properties belonging to the show, "The Avenue Girls," had to be removed from the stage to accommodate about 150 people who could not be seated in the theatre proper.

FREGOLIA.

Fregolia is a Frenchwoman, and first appeared in New York last week at the Bijou, Brooklyn. She has been engaged by the United Booking Offices, and opens Monday at Poli's, Hartford, for a tour of the Poli Circuit.

Mlle. Fregolia is a lightning change artiste. Upon arriving in this country the act was immediately booked in the west, where it remained until returning to New York.

PLIMMER WITH UNITED.

Walter J. Plimmer has been selected to handle the parks and fairs department of the United Booking Offices. He takes charge Monday. Plimmer, before he went to Europe with several musical shows, booked attractions for the chain of parks operated through New England by the New York, New Haven & Hartford Railroad Co. He was at the same time booking representative of the Empire Circuit (Western Burlesque Wheel).

M. E. Robinson has been temporarily in charge of the park and fair bookings at the United. Lester D. Mayne will take over the management of Plimmer's agency in the Knickerbocker Theatre building.

WANTS \$100,000 FOR "TRIXIE."

Philadelphia, March 4.

W. H. Barnes, owner of the educated horse, "Princess Trixie," has filed a claim for \$100,000 for the destruction of the animal in a railroad accident Feb. 22. The railroad people will contest the claim. A local detective agency has been retained to gather data for the defense. One point that will be used is the age of the horse, 21 years.

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SIME SILVERMAN,
Editor and Proprietor.

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The Bachi Arabs at Keeney's, Brooklyn, next week, are the former Seven Samois.

Joe Keley enters the Sisters' Hospital at Cleveland next Monday to undergo an operation.

"Awake at the Switch" will likely play over the Orpheum Circuit, commencing shortly.

Hallen and Fuller in their latest sketch replaced Grais' Baboons at the Greenpoint this week.

Blanche Ring opens at the Majestic, Chicago, April 5, remaining in the vicinity three weeks.

Walter Jones and Blanche Deyo return to the twice-daily Monday at the Savoy, Atlantic City.

Emile Katzenstein will conduct the orchestra at the Hudson, Union Hill after next Monday.

Daly and O'Brien played Schenectady last week, having returned from Europe a few days before.

Percy G. Williams may return from his Florida visit by Monday, or remain south a week or two longer.

"The Devil and Tom Walker" was booked this week for the Orpheum Circuit, beginning in September.

Rawson and Clare are considering an offer for next season in vaudeville with their sketch "Just Kids."

Crimmins and Gore open Monday at the American, Chicago, their first engagement on the William Morris time.

Master William Thompson Ince arrived in the family of Mr. and Mrs. Thomas H. Ince at St. Louis on Feb. 26.

Rinaldo, a violinist (and discovery of William Morris in the west), opens on the Independent Circuit March 15.

Maxine Elliott sails for Europe March 17. She will appear with Lewis Waller in "1801" at the Lyric, London.

J. B. Morris opened a converted church for vaudeville at Union Hill last Monday night in opposition to the Hudson.

Lillian Nelson, originally of Hickey and Nelson, announces she is engaged to "a well known Detroit merchant tailor."

Norman Martin contradicts the statement he is to reunite with his brother. Martin remains with Garden and Martin.

Harry Bulger will play in Chicago before long. Mr. Bulger will remain in vaudeville during the balance of the season.

A. E. Johnson, of the Casey office, has settled English dates during the summer for Jane Couthorpe and Co. in "Lucky Jim."

C. E. Kohl, of Chicago, was in town for the two final days of last week. Frank Tate, of St. Louis, arrived in the city Tuesday.

Ferrell Brothers, the bicyclists, were placed by Edw. S. Keller for 25 weeks over the Orpheum Circuit this week, opening July 5.

Harris Lumberg, manager of the International Theatre, Niagara Falls, will open another vaudeville house in the same town on April 5.

Apdale, the animal trainer, will lose six or eight weeks of time through the injury to his left hand caused by one of Apdale's monkeys.

It is considered as doubtful if E. F. Albee will resume active charge of the United Booking Offices before the summer or towards the opening of next season.

Atalanta Nicolaides, a former member of the David Belasco company headed by Blanche Bates, has in preparation a dancing and singing act for vaudeville. W. L. Lykens is seeking time for the number.

"Old Dr. Young," revised and now presented by Langdon Geer, plays Dockstader's Garrick, Wilmington, March 8.

It is a production first put on the boards by the L. Waterbury Production Company.

Lillian Leville (Leville and Sinclair) was taken suddenly ill while at the Lyric, Dayton, O., and removed to the St. Elizabeth Hospital. The team has canceled all time pending the young woman's recovery.

At the Majestic, Chicago, within the next few weeks, Nance O'Neill will once more take to the vaudeville stage. This time "\$1,000 Reward" will be the piece. Miss O'Neill may play over the Western time.

Joe Welch will have an entirely new line of talk when reappearing at the American next week. The Hebrew impersonator has arranged to present new dialog at each return date on the Morris Circuit.

The Shuberts have leased the Metropolis and Yorkville, New York, from Hurtig & Seamon. These, with the German Theatre, give the firm three local houses where popular-priced attractions may play next season.

At a benefit tendered a White Rat at Sacramento recently \$187.50 was realized. The artist had been very ill. When a hat was passed for contributions, the attending physician, Dr. Higgins, dropped in a receipted bill for \$67.

The damage suit brought by M. B. Leavitt against Klaw & Erlanger arising from the K. & E. vaudeville days is on the court calendar for an early trial. About \$60,000 is claimed by Leavitt under unfulfilled contracts of artists he imported for "Advanced Vaudeville."

Camille D'Alberg, the foreign actress, will play vaudeville around New York about March 29 in either "La Main" or "Columbine," both pantomimic pieces in which she has appeared abroad. A. E. Johnson of the Casey Agency has the representation over here for her.

Alice Lloyd and The McNaughtons could not leave Chicago in time to open an engagement this week. Monday Miss Lloyd commences a week at Bennett's, Montreal. The McNaughtons will be at the Fifth Avenue.

Willard's "Temple of Music" has been booked through Joe Wood for twelve weeks on the M. R. Sheedy combination vaudeville and picture time at a salary said to be the largest yet paid for this class of house. The musical act carries 44 trunks. The contract calls upon Mr. Sheedy to provide a special baggage car.

The White Rats on Tuesday ratified the affiliation with the French artists' society, which, as reported last week, was about to affiliate with the English and German bodies of artists. Under the affiliation all members of either society receive a one-half transportation rate in Italy and the south of France.

George Homans will stage a new act called "The Gamesters." It is a dancing and singing novelty. Mr. Homans identifies the author of the piece as a well-

known artist who knows vaudeville only from the audience side of the footlights. It calls for the services of two teams of singers and acrobatic dancers.

William Hammerstein returned from West Baden on Monday. While on the sleeper, Willie was awakened at Albany by the change of engines. It made quite a racket. Looking through the curtains of the berth, Mr. Hammerstein saw the porter. Mistaking him for Geo. Archer (Hammerstein's head usher) Willie inquired "What act is that? We ought to hold it over."

The Three Athletas, French girls, who opened over here at the New York Hippodrome, have been placed through the Marinelli office for the Western time. The girls will have played in America for over a year when homecoming time arrives. They open for the Orpheum trip March 15. One of the Athletas looks very much like Victoria Murray of the Murray Sisters. As Vic doesn't take anything under a blue ribbon from the beauty judges, this off side remark can go for both.

Jacob Oppenheimer, now in Paris, has cabled the announcement of his successful bid for the services of La Syria, who is said to be an Italian Countess. She will appear at the Suburban Garden, St. Louis, during the summer.

Fred Niblo will appear in his "Travel-ogues" until about May 15, when Mr. Niblo and his wife, Josephine Cohan, are going to Europe. While abroad, the lecturer will explore China and Japan for additions to his present large series next season.

James J. Morton finished his week's engagement at the Palace last Saturday. Morton did not cause a riot, but his talk and actions were greatly enjoyed. He followed Maude Allan. That was enough, as any one who has been over here during her remarkable run knows.

A New York agent is offering as among his "exclusive acts" (typewritten) Marshall P. Wilder. In the list are the following numbers "soon to arrive": Titcomb, Marcel and Boris, Anna Renwick, Albano Brothers, Poppocui Trio, Mlle. Morrisini, Rine Sisters, and Clown Zertho. Minerva Coverdale, from the Sam Bernard Show, is also quoted as a vaudeville aspirant, and there are enough other names to stock any first-class agency.

Monday night at the Colonial, as the Dunedin Troupe of bicyclists closed the program, a young man walked out of the theatre remarking so he could be heard at the Lincoln Square up the street: "That's a great bicycle act, kid. The best I ever saw, and I have seen many." It was a great "boost" and the "plugger" was Earle Reynolds, James E. Donegan's son-in-law. Mr. Donegan manages the act. Nellie Donegan (Reynolds and Donegan) is Mrs. Reynolds off the stage. The other two Donegan sisters in the bicycle acts had their jewelry and medals (won in England and Australia) stolen from their trunks this week. Reynolds says he is going to advertise that the thieves may retain the gold if they will return the inscriptions on the medals.

NEW ACT A SURPRISE.

Without preliminary booming or intimation, Bert Kalmer and Jessie Brown return to Hammerstein's next week with a new act. The team, a lately organized one, played the house a couple of months ago.

At that time the impression obtained that they were in line to do a "classy" singing and dancing turn, somewhat on the pattern of Rock and Fulton. Billy Rock even offered to coach them as the successors to his own act.

With Rock and Fulton and DeHaven and Parker out of the field, Kalmer and Brown are returning to be reviewed in the new offering "with nothing to beat." They have a special setting, and about \$1,000 worth of new costumes.

Edw. S. Keller is the agent for the act. Mr. Keller has made many suggestions for the new number, and was the first to propose it to his charges. Mr. Keller also directed the bookings for Rock and Fulton.

BIG WESTERN ACT PREPARING.

Chicago, March 4.

J. L. Veronee has in preparation a condensed version of Lillian Mortimer's melodrama, "Bunco in Arizona," which closes the regular season the latter part of April.

In condensing the play, Miss Mortimer will select the best parts from the last act, which calls for fifteen people, including six real Indians, cow punchers and ponies.

It promises to be one of the biggest western dramatic offerings attempted in vaudeville. The cast presenting the play in the popular-priced houses at present will be employed.

IN JAIL AND ILL.

Bloomfield, Mo., March 4.

Harry Hofman is confined in the county jail here, charged with assault and battery. His trial has been set down for March 22, with bail placed at \$500.

Hofman is ill and knows no one in the town. He was arrested for an altercation with a couple of young natives who had insulted one of the women in the show Hofman was traveling with.

He appeals to his friends to forward funds to pay a lawyer for his defense. Hofman may be addressed care Sheriff Oscar McNeill, Bloomfield, Stoddard County, Missouri.

BYRNE'S ORIGINAL FARCE.

An announcement of a forthcoming "original pantomime farce" has been given out by John F. Byrne, formerly of "8 Bells." The piece will be called "Teddy's Dream, or a Strenuous Time in the Jungle."

The pantomime is in preparation, and from the title will probably have to do with Mr. Roosevelt's proposed African invasion.

ENGLISH ARTISTE'S DEBUT.

Chicago, March 4.

Mabel Phyllis Irving, an English artiste, who came direct from London to open at the American Music Hall for William Morris, is making her vaudeville debut this week.

This is Miss Irving's first appearance in the varieties. In London she was with Beerbohm Tree in "Oliver Twist" and appeared in musical productions on the other side.

PICTURE DEPARTMENT.

Chicago, March 4.

The Western Vaudeville Association has added a department for booking vaudeville in moving picture theatres.

This is the first time the Association has consented to handle the business of the moving picture houses. It is an indication the 5 and 10-cent shows are prospering, and making every effort to improve.

UP-STATE HOUSE PURCHASED.

Arthur Klein of the Percy G. Williams staff has taken the lease of the Family, Gloversville, N. Y., from J. B. Morris, and the house will go under Mr. Klein's management March 15, with bookings by the new manager in New York.

Acts playing United theatres in Albany, Troy, Utica and Syracuse will probably be favored for the town the gloves come from.

PEKIN COLORED AGAIN.

Chicago, March 4.

The Pekin Theatre, running with vaudeville all season, is again occupied by a colored stock company, which made the little South Side playhouse popular.

Manager Robert T. Motts has re-engaged Harrison Stewart and most of the former members of the company. Musical pieces will be given.

BOOM BOOKING.

Maurice Boom has again taken charge of the bookings for his theatre, the Family, Chester, Pa. He is handling the attractions through the office of Joe Wood, selecting the attractions himself from Wood's lists.

STERNAD'S THE HUSTLING KID.

Chicago, March 4.

Jake Sternad is organizing another vaudeville act which he will add to his already long string. This time it is a "production" employing about twenty people. Nearly every prominent vaudevillian is now threatened with Jake's imminent proposition to be featured in an act he is devising or contemplating.

Sternad and his associate, Jack Kohl, have many acts to route. Pat Casey books them. The department of the "producers," on the second floor of the Majestic Theatre building, is a prolific one, and the senior member of the combination is also a connoisseur of fabrics and costume material.

EVANS ALL RIGHT.

Washington, March 4.

Geo. Evans will probably resume his part in the Cohan & Harris' Minstrels Monday next. He did not feel strong enough after his recent operation for appendicitis to venture it here this week as expected.

GERRY ON THE JOB.

The Gerry Society was in a state of intense excitement from Monday until Wednesday. They were on a clue leading to the American Theatre, where Harry Von Tilzer was assisted by two youngsters, boy and girl, in opposite boxes, during the chorus of "Taffy."

The Gerry officers after the Wednesday night performance placed Mr. Von Tilzer and Superintendent Geo. F. Dempsey in custody. The parents were allowed to have their children.

30 LBS. GAINED WHILE ILL.

Atlantic City, March 4.

Geo. Fuller Golden, who came here accompanied by Mrs. Golden, has gained thirty pounds since attacked by pneumonia at his home in Saranac Lake during the winter. Mr. Golden has not looked as well in years.

He says the pneumonia seems to have had a peculiar effect upon the affection of the lungs Mr. Golden was previously annoyed by, and the bronchial symptoms have about passed away.

MABEL BARDINE COMING OVER.

Mabel Bardine, the American actress who started wide discussion in London last summer by producing the sketch "Neil of the Halls," will open Monday for a ten-weeks' tour on the United time.

Miss Bardine's sketch was produced just after the close of Rose Stahl in the English capital with the playlet, "The Chorus Lady." Both sketches were built from the same story and were practically identical. Miss Bardine at the time denied all knowledge of Miss Stahl's vehicle.

\$1,000 BILL FOR 10-CENT HOUSE.

Three Stair & Havlin theatres, the locations for the present withheld, will turn over to popular-priced vaudeville within a few weeks. All arrangements have been completed and a booking agent appointed. Immediate contracts with combination attractions will be played out, when the vaudeville policy will be inaugurated.

One of these places has instructed its agent that first-class features will be demanded. The weekly show will figure up to \$1,000. A 10-cent scale will obtain.

IMPORTANT MICHIGAN OPENING.

Chicago, March 4.

The new Temple, Grand Rapids, Mich., opened Monday, under the management of E. P. Churchill. The inaugural bill consisted of Seven Belfords, Eight Madcaps, James and Sadie Leonard and Richard Anderson, Frank Tinney, Merritt and Love, Yuille and Boyd, Pero and Wilson.

The Western Vaudeville Association has charge of the booking.

HAWKS SAVED HIS JOB.

Wells Hawks is still press representative for the New York Hippodrome, much against the will of a certain A. Toxen Worm. In one of those whimsical moments with which A. Toxen occasionally indulges himself, he demanded Mr. Hawks' resignation. Hawks had some sort of a notion that he was working for the Shuberts and the Hippodrome. Under this impression he paid no attention.

The report is the Ringlings would have liked Mr. Hawks to attend to the publicity work for the circus this month at the Garden. A large money consideration is understood to have been offered by the circus men for the handling of the New York engagement only.

TREASURER IN FRANCE.

Montreal, March 4.

There's a new treasurer at Bennett's, Montreal. Mr. Bennett's former French custodian of the cash is understood to be in France.

No charges of any kind have been preferred, but it is said that when the present incumbent of the office balanced the books, \$600 was placed in the profit and loss account.



CELEBRATING A PREDICTION.

The above is the picture of an unprogrammed scene on the stage of the Savoy, Atlantic City, last Saturday night. It was a banquet tendered by Comstock & Gert, the managers, and Wesley & Pincus, the booking agents of the house, to the artists on the bill for the week, together with other guests.

Mr. Wesley says the joyful event will re-occur every two weeks to commemorate the prediction made by the manager of the opposition vaudeville theatre on Young's Pier that the Savoy, with vaudeville, "wouldn't last two weeks" from the date of its commencement.

Saturday night's spread was the second since the prediction was uttered. Mr. Wesley announces it will be a fortnightly happening. The manager of the opposition hasn't been invited yet. There is no need, states Mr. Wesley, to have him present as he has had uncontrovertible evidence in the matter of his box office receipts ever since the Savoy opened with the Wesley & Pincus booking.

Among the group in the picture are Morris Gert, F. Ray Comstock, Louis Wesley, Jos. Pincus, Harry Brown (house manager), Harry Bailey (representative for Wesley & Pincus), Nicholas Biddle (New York Herald), Fred Scott (manager Apollo, Atlantic City), Bob Delaney, Jaa. F. Dolan, Ida Lenharr, Mr. and Mrs. Geo. Fuller Golden, Thos. Kelton, Mabel Carew, Albert Reed, William Zibelle, Whitman Brothers, the representatives of the local press, stage crew, and orchestra.

The Savoy plays two shows daily, and is now holding its program for the full week.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

New York, March 2.

Sime reviewed "The Fashion Plates" and stated one of the numbers, "I'm Strong for You," was programed as an exclusive number written for the production by me.

I never claimed to have written this number. Geo. Cohan wrote it. I arranged two numbers for orchestra as well as composing and arranging the rest of the first part and burlesque, which consists of an opening to each and five other numbers as well as arranging quite a bit of the olio.

L. Frank Muller.

New York, March 1, 1909.

Editor VARIETY:

In *Sime's* review of our act at the Bijou, Brooklyn, in your last issue, he says "the girl appearing to be about fourteen and

the boy perhaps a year under that." Oh, *Sime*, how could you?

Please, please, Mr. Editor, correct this, as in the years to come, when even one year makes a difference, *two years*—the thought is terrible! Harral says, "I don't care if he says I'm sixteen," but Harral is a boy; he doesn't realize how important the age question is.

I have just passed my twelfth birthday—Harral his tenth.

Dainty Dottie Dale.

Providence, March 2.

Editor VARIETY:

I wish to say that while Irwin's "Ma-jestics" were at the Gayety, Hoboken, I did not do "Salome" after the Monday night performance. I was taken ill, and although continuing during the balance of the week, a chorus girl substitute did the dance.

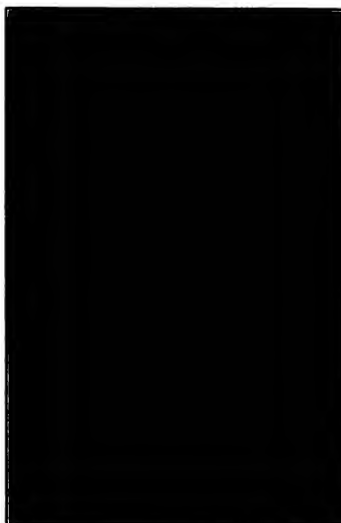
Clara Rackett,
(Two Racketts.)

MORRIS BOOKS HAZLETON, PA.

Hazleton, Pa., March 4.

Monday will usher into the local field the Palace, a playhouse of 1,200 seating capacity offering vaudeville booked by the William Morris office, New York. The house was built by local capital. Its manager is Joseph J. Laughran, who promoted the enterprise. The opening bill includes Frank Bush, Blanche Baird, Rose-Dale Quartet, Francesca Redding and Co., Franklin Parker and Co., Gertie LeClair and "Picks," and Blake's Animal Circus.

The house is a model of theatre construction both before and behind the footlights. A pretty greenroom has been provided for the players and the dressing rooms are fitted with every convenience. The house has an "arcade" front illuminated with 1,000 incandescent lamps.



ATALANTA NICOLAIDES.

In vaudeville.
Direction, W. L. LYKENS.

WOMAN IN VARIETY

By THE SKIRT.

What a pretty girl Fiske O'Hara has with him in his new act. In a simple green velvet frock relieved with violet she was like an old-fashioned miniature.

The five little imps with "The Devil and Tom Walker" have more life and animation than any chorus of treble their number. The little white imp adds greatly to the sketch.

I saw the play at the Murray Hill this week called "The Scribner Show," and there are some "show girls" in it who put the women principals in the shade. The chorus, after wearing red tights towards the commencement of the show, reappear one half gowned in light blue and the other in yellow short dresses. The effect is stunning.

Mr. and Mrs. Norman Selby (Kid McCoy) have been touring the European continent pretty thoroughly. They will remain abroad but a short time longer. Upon returning Mrs. Selby will open a fashionable millinery establishment in the thirties, near Fifth Avenue, and will personally be on hand to see that everyone leaves well pleased.

The return of Rosario Guerrero (Orpheum Circuit), following the appearance of Severin in America, recalls a noteworthy performance in Paris, which these two foreign artists, assisted by our own talented danseuse, Dazie, participated in several years ago. The occasion was the brilliant benefit performance to aid the sufferers of the tragic French Bazaar disaster. On the bill were Rejane and Coquelin. Dazie gave a dinner in honor of Severin in Chicago recently, while the former was there with the "Follies of 1908" and the remarkable Severin was playing at the American Music Hall.

Accompanied by an elaborately dressed woman, a theatrical man well known about Times Square appeared before the box office of a Brooklyn burlesque theatre a week or so ago, and, laying down a \$10 note, demanded the exclusive use of one of the stage boxes. "We're slumming," he observed haughtily. "Want to sit through a burlesque show." Now, it so happened that the owner of the show, one of the few managers who is a stickler for cleanliness in his productions, was in the box office at the time. He knew the "slummer" intimately, but did not disclose himself, and for the moment said no word. When the couple were comfortably seated in their box, however, the manager joined them. To the ready spender he said: "You've got a fine healthy nerve to come to my show on a 'slumming' tour. Now, I don't need your \$10 nearly as badly as I know your wife in Harlem does. So I have taken the trouble to send it to her, telling her how and where I got it."

Six acts and moving pictures will be the attraction at the Paterson Opera House, Paterson, N. J., beginning March 15. They will play the entire week instead of only three days as before. The cost of the show will be advanced likewise. Joe Wood will supply the bookings.

OBITUARY

The mother of Mamie Diamond died last week. Miss Diamond and her husband, James C. Morton, are with "The Behman Show."

Mrs. Margaret Harrington, mother of Dan Harrington, the ventriloquist, was accidentally burned to death in her home, 1124 39th Street, Brooklyn, Monday. She was moving from one of her rooms into another when an oil lamp exploded in her hands. Before aid could reach her, she was burned to death by the flaming oil.

Gus Milton, of the Lola Milton Trio, died Feb. 22 at Canon City, Colo. He leaves a widow, Josie Milton, and two children, Lola and Frank Milton. Death resulted from an operation for mastoids. The burial occurred at Chicago Junction, O., where Mrs. Milton and her daughter will temporarily reside. Gus Milton has been on the stage for twenty-five years, playing in vaudeville and circuses.

San Francisco, March 4.

J. P. Bogardus, for many years editor of *The Figaro*, and a noted figure in the field of western theatricals, passed away here February 17 at the age of 83 years. From experience of fifty years he had a comprehensive knowledge of the business and was a much-quoted authority. *The Figaro* plant was destroyed in the disaster of 1906 and the paper suspended. Up until his death Mr. Bogardus was vaudeville editor of the *Dramatic Review*.

BROKEN LEG LEFT UNSET.

Clarke Razzillian, head of the aerial troupe which bears that name, is in the Roosevelt Hospital, New York, suffering from a broken leg. He received the injury while setting the act's rigging in Jacksonville a month or more ago.

Following the mishap the acrobat was removed to a local hospital and, according to his story, was kept there four weeks before the broken bone was set. The hospital people demanded some payment from the patient for attendance.

\$156,000 OLYMPIA'S RECEIPTS.

From a statement given out at the New York Marinelli office this week in which there appears a comparative table showing the receipts at the Olympia Theatre, Paris, under the management of Isola Brothers and under the more recent direction of De Cottens & Marinelli, the highest total of receipts for a month are stated as \$30,000. This was in September of last year. For the corresponding month of 1907 (under the management of Isola Brothers) the takings were about \$21,000. The lowest point was reached in January, 1908, when the total reached only \$19,000.

In the five months of De Cottens-Marinelli handling the place has played to about \$156,000, as against \$116,000 under the former directors.

Swan and Bamford, who were in the train wreck at Murphysboro, Del., last week, in which several acts lost their baggage, this week received settlement of their claims against the railroad in full. Trunks and costumes were replaced and they received cash damages beside.

RAT BENEFIT AT CHICAGO.

Chicago, March 4.

The benefit for the Charity Fund of the White Rats was held at the Grand Opera House last Sunday. Quite a sum was realized. The long performance contained all the prominent professionals in the city at the time, and was greatly enjoyed.

Willia Holt Wakefield holds over at Hammerstein's.

PARKS AND FAIRS

Cleveland, March 4.

The following list of county fairs in this State has been announced:

Adams, Sept. 7-10; Allen, Sept. 14-17; Ashtabula, Aug. 17-19; Athens, Aug. 9-12; Anglaise, Aug. 31-Sept. 3; Belmont, Aug. 24-26; Brown, Oct. 5-8; Butler, Oct. 5-8; Carroll, Oct. 5-8; Champaign, Aug. 17-20; Clark, Aug. 10-13; Clermont, Aug. 24-27; Clinton, Aug. 17-20; Columbiana, Sept. 14-16; Coshocton, Oct. 5-8; Crawford, Sept. 14-17; E. Cuyahoga, Aug. 31-Sept. 3; W. Cuyahoga, Sept. 14-16; Darke, Aug. 23-27; Erie, Sept. 14-17; Fayette, Aug. 24-26; Fulton, Sept. 21-24; Geauga, Sept. 7-10; Greene, Aug. 3-6; Guernsey, Sept. 28-Oct. 1; Hamilton, Aug. 10-14; Hancock, Sept. 15-18; Hardin, Aug. 17-20; Harrison, Oct. 4-6; Jefferson, Sept. 22-24; Knox, Sept. 15-17; Lawrence, Sept. 7-10; Licking, Sept. 28-Oct. 2; Logan, Aug. 24-27; Lorain, Sept. 7-10; Lucas, Sept. 14-18; Madison, Aug. 24-27; Mahoning, Sept. 21-23; Marion, Sept. 28-Oct. 1; Medina, Aug. 31-Sept. 2; Meigs, Sept. 8-10; Mercer, Aug. 16-20; Miami, Sept. 20-24; Monroe, —; Montgomery, Sept. 6-10; Morgan, Sept. 14-16; Morrow, Sept. 7-10; Muskingum, Aug. 24-27; Noble, Sept. 8-10; Pike, Aug. 10-13; Portage, Sept. 14-17; Preble, Sept. 13-16; Putnam, Oct. 5-9; Richland, Sept. 22-24; Ross, Aug. 17-20; Sandusky, Sept. 21-24; Scioto, Aug. 24-27; Seneca, Sept. 7-10; Shelby, Sept. 14-17; Stark, Sept. 28-Oct. 1; Summit, Oct. 5-8; Trumbull, Sept. 7-9; Tuscarawas, Oct. 12-15; Union, Sept. 7-10; Van Wert, Sept. 7-10; Warren, Sept. 28-Oct. 1; Wayne, Aug. 25-27; Williams, Sept. 7-11; Wood, Sept. 27-Oct. 1; Wyandot, Sept. 7-10; Richwood Tri. Co., Aug. 3-6; Ripley, Aug. 3-6; Kinsman, Aug. 24-26; Napoleon, Sept. 7-10; Hartford Cent., Sept. 8-10.

The last six on the list are independents.

Riverview Park, Detroit, opens May 8 with Lambaise's Band as the attraction. The officers of the operating company are James Rosenzweig, president; Peter Wilkies, vice-president; Charles Rosenzweig, treasurer, and Milford Stern, secretary.

Seattle, Wash., March 4.

John Deloria, the sharpshooter, has completed arrangements for the use of a large concession at the Alaska-Yukon-Pacific Exposition. He commenced this week the construction of buildings to house his exhibit. Deloria's concessions involve the payment of \$25,000.

Williamsport, Pa., March 4.

J. H. Spencer, A. L. Scholl, Wm. Moyer and C. L. Peaslee have bought Starr Island Park, an old picnic ground just east of the city, also the Montoursville Street Railway leading to the grounds, where they are constructing an amusement park between Philadelphia and Pittsburg. The name of the new company is The Indian Amusement Company. The enterprise will open Decoration Day.

Newark, N. J., March 4.

At Olympic Park much speculation is being manifested as to what will be the attraction at the Park Theatre where the Aborn Opera Co. has held the boards for the past six years. The Aborn Co. opens

at the Newark Theatre April 26 for seventeen weeks. It is likely that vaudeville will be the attraction at the park.

Youngstown, March 4.

Idora Park, Youngstown, and Cascade Park, New Castle, Pa., both owned by the Mahoning & Shenango Railway and Light Co., will have Keith-Proctor bookings this season.

Red Bank, N. J., March 4.

J. B. Rue has commenced to outline his mammoth amusement park on the banks of the Shrewsbury River, and promises to make it the most popular resort on the Atlantic coast.

A large number of summer parks which returned a loss last season are being offered for sale at sums representing less than half the original investment. One is "White City," Louisville, Ky. Since the inception of that resort \$300,000 has been invested in ground and improvements.

Among the summer park properties which are being offered for sale are Beachwood, Philadelphia, Johnstown, Pa., and Wonderland, Boston.

A Chicago wire printed elsewhere in this issue says the large parks formerly booked through the Western Vaudeville Association in Chicago will have the bookings shifted to Martin Beck's office in New York City. Mr. Beck is at the head of the Chicago booking agency, although making the Orpheum Circuit's office in New York his headquarters. He is the general manager of all the Orpheum theatres on the western chain of that name.

The proposition to have an immense summer park in the Bronx Borough, New York City, is on the tapis again if report which connects Copeland & Dole as the architects is true. The story goes on to say that the plan to be followed is the one laid out a couple of seasons ago by Frank Melville, but never placed in execution. The site for the present venture is rumored to adjoin Long Island Sound.

J. S. Egan, of the Atlas Booking Circuit, leaves for a two weeks' trip in the west. Mr. Egan will travel as far west as Kansas City in the interest of the park and fair department of the office.

Chesterpeak Beach, operated by the Chesterpeak Railroad Co., a local steam transportation line out of Washington, will rebuild this season. The concessions and so on will likely be looked after by the Atlas Circuit. It is the only water resort about the Capital.

Manager J. Jannopoulos, of Delmore Garden, St. Louis, was in New York this week, arranging for the opening of the park. Mr. Jannopoulos has had the management of it for 15 years. Sam Gumpertz was originally interested with him.

Peter G. George and J. C. Jannopoulos have leased a tract of ground at Meramee Highlands, St. Louis, and will establish an amusement park.



NOTES



Sam A. Meyers has taken charge of the press department of Joe Woods booking agency. His brother Joseph is the general booking man.

Ida Fuller will conclude her engagement at the Follies Bergere, Mexico City, in time to open at Keith's, Boston, April 12, placed by Pat Casey.

The dailies this week gave considerable space to Charles Quill, an electrical find by Wesley & Pincus. Quill withstood a shock of 1,800 volts.

It is said that with the removal of the United Booking Offices to its uptown address, there will be a couple or more vacancies in the staff.

Walter Rosenberg has taken a lease upon the Casino, Long Branch, N. J. He will run the place in connection with the Casino, Asbury Park.

Anna Eva Fay is in New York, and may accept a few vaudeville engagements. W. S. Hennessy is agent, D. H. Pingree the medium's manager.

Tom Gillen has signed with William Morris for the remainder of this season and all of next. Mr. Gillen may visit England this summer.

Abdul Kader and His "Three Wives" will have to cancel engagements for a month, having lost all their belongings in a railroad wreck last week.

Jacob and his dogs, the Joseph Adelman Troupe, and the Bellong Brothers left for their European homes this week. Jacob's mother died in Vienna Sunday.

Lester Rosenthal, formerly of the Pat Casey Agency, has engaged with the Atlas Booking Circuit and has taken up his duties there in the booking department.

Miner's "Bohemians" plays Des Moines, Ia., the entire week of April 4 on a guarantee. Des Moines is ordinarily a three-day stand on the Western Burlesque Wheel.

Eva Tanguay commences a visit of six weeks in the Percy G. Williams houses April 5. It will be her last local appearance before sailing for the other side.

Freeman Bernstein has placed his "Dresden Dolls" over the Sullivan-Considine Circuit, opening March 21 at Spokane. May Ward will be replaced in the act to travel west.

Phyllis Gordon, daughter of the Western Burlesque Wheel manager, Bob Gordon, started her vaudeville career by playing one show Thursday at the Fifth Avenue "to show."

"Shep" Friedman is business manager of "The American Idea." He was in charge of Blanche Walsh's tour until her illness caused the cancellation of the season's bookings.

Sarah Louise Cogswell, the former partner of the late Harry Stanley (Stanley and Wilson) has been routed by the Sullivan-Considine Circuit as a single singing act over its time.

Wilbur Mack and Nella Walker open June 27 for a return engagement over the Orpheum Circuit. Next week the act is at the Fifth Avenue, New York. They are booked until 1911.

Violet King, an English pianologist, played at Fifth Avenue last Sunday for the delectation of the managers. A. E. Johnson, of the Casey office, brought the young woman over.

Dora Shubert, sister of Lee and J. J. Shubert, was married March 1 at Delmonico's, New York, to Milton Wolf. The newly wedded are on their way to Europe for the honeymoon.

May Harrison (formerly Harrison Sisters) and George P. McFarland (McFarland and Murray) were married March 4 by the Rev. Father Sullivan of St. Ann's Church, New York.

El Cota, the xylophonist, has been booked for the Olympia, Paris, during next May, by Arthur Klein, who has placed Conroy, LeMaire and Co. in the Palace, London, during that month also.

The De Wynnes, a foreign acrobatic act with two dogs, billing themselves as "Kool Kustomers" (smoking cigars continuously while working), open on the Morris time March 15.

The Jack Wilson Trio left the bill at Proctor's, Troy, on Monday, refusing the program position. On Tuesday, the same act was added to the show at Keith-Proctor's Fifth Avenue.

Ike Rose says he won't come over here with Saharet, and that he and Saharet (Rose's wife) have severed all business relations, but Ike further states he will be over in the near future.

Alice Mason left "The Runaway Girls" last Saturday night at New Orleans. She will retire from the stage upon her forthcoming marriage in New York, where she expects to reside permanently.

All the boxes have been disposed of for the White Rats ball at Terrace Garden, March 19. A White Rat band will lead the grand march. The list of prizes will be given out during next week.

Elliott Foreman is assistant to Eddie Pidgeon in the Morris press department. Mr. Foreman until last Tuesday occupied a similar position with Mark A. Luescher in the Orpheum's press division.

J. P. Griffith, comedian with the "Vanity Fair" Burlesque Co., and Rose Riede, a chorister in the same organization, were married in Toronto last week while the show was at the Gayety Theatre there.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Feb. 24.

John and Dick Mack, with two others calling themselves John and Dick Mack, are suing the management of Marie Dressler's new play for breach of contract. The act is called "This Quartet."

Hal Godfrey has received an offer through Shereck & Braff for a long engagement at the Wintergarten, Berlin.

The Crown, Peckham, lately turned into a music hall with bookings handled by the Gibbons office, is reported doing poor business. Gibbons has another house near this, bought after he had agreed to book the Crown. The new house is getting the better shows and the Crown suffers through this.

The play "An Englishman's Home," a tremendous success in one of the London theatres, has caused a thrill of patriotism throughout the country, and it is stronger than ever in the music halls now. Vesta Tilley is singing a song about fighting for England that is full of American expressions.

A new production of Frank Parker's opened at the London Hippodrome Monday, and will be called "Over the Cliff." An automobile carrying two persons will be driven off a cliff.

Jack Smiles is a young fellow who can sing and dance well. Smiles is going to be among the big single acts before long.

Young Otto of America is showing a week at the Canterbury, boxing with local lightweights.

Liane D'Eve, at the Tivoli, was popular with the audience Tuesday evening, but very few were present. She tops the bill. D'Eve will remain three more weeks there.

Decima Moore, of musical comedy fame on this side, broke into vaudeville at the Tivoli this week, doing quite fairly. She gives two songs and a recitation. Miss Moore seems to be too much on the drawing room order to suit at the Tivoli.

"Onaip" is in London looking for an opening. The act will be handled by the William Morris London office.

Paul Murray left Feb. 17 for the north to look over acts.

Ernest Edelstein is handling Master George Wood, said to be a "kid" wonder. Wood is booked for two years solid.

The skating rinks in London are drawing away from the halls. At the Olympia Roller Rink Saturday 6,000 people are reported to have attended.

Mooney and Holbein are back in London.

To-day (Feb. 24) the Urban Co. gave a trial exhibition of the film of the Britt-Summers fight at their offices in Weardor Street. The film was not complete, as some of the rounds weren't finished, but a good share were shown. Britt and Summers were both there, Britt kidding a whole lot cheering himself on. Jimmie told the pressmen present that he was not satisfied with the decision after seeing the pictures. He also said he was sore because they didn't have the speech in that he made after the fight.

There was a big bunch of Yank vaudeville people around the ring Monday night when Jimmie Britt and Johnnie Summers came together at the National Sporting Club. Most had backed Britt pretty heavily, so when the decision was given against Jimmie after going twenty rounds they all said they were satisfied, but to one who didn't bet it looked as though Jimmie got the short end of it, and the go should have been declared a draw.

Friend and Downing opened at the Oxford on Monday night, making very good on their first appearance in London. The act was a laugh from start to finish and ought to have little trouble in any of the London halls that they may play. Friend and Downing will probably cancel or the managers cancel the Oxford dates they hold, calling for three more weeks. It seems that the boys signed for an exclusive engagement at the Oxford and the management decided that they should play another hall with the Oxford, without increase in salary. The team will not consent to this. The management can exercise its right to cancel under a clause.

Big headlines in the dailies to-day announcing the retirement of Mrs. Brown Potter from the stage.

It has been rumored around that Bill Collins, booking manager for the Syndicate Halls, will shortly go over to the Gibbons-Barrasford combine.

The opinion seems to prevail in London that the ultimate result of the Gibbons-Barrasford combine will be that George Dance, who is interested in both of those circuits, will eventually assume the direction of them and that Thomas Barrasford may retire. Dance has always had the ambition to be the big showman of the halls and, as previously reported, this, no doubt, stood in the way of a general booking consolidation with Stoll, Payne and DeFreece. If Barrasford should leave the vaudeville field and Gibbons run both tours, it would give Gibbons (always including Dance) a circuit running from London through the provinces. To oppose Gibbons, Payne is obliged to join Stoll. While this Payne-Stoll amalgamation is not definite yet, it is safely looked for. The Payne houses and what are known as the "Syndicate Halls" are the same.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 23.

Alexia, in a dance "written by Harry Fragon," is at the Olympia. A Rajah confides all his keys to Baia, excepting one (like Bluebeard), which leads to the chamber in which the evil spirits are imprisoned in a vase. Whoever touches this vase must die. The Princes (Alexia), with woman's proverbial curiosity, enters, breaks the vase and is henceforth in the power of the spirits. She then endeavors to charm the evil ones by her dancing, but in vain, and expires in view of the audience. The prolog is explained by moving pictures. It is a one-character skit running fifteen minutes.

The "claque" in the Paris theatres has always been condemned by the foreign playgoer. Of recent years the native public has manifested its disapproval, so that the suit which occupied the attention of the Paris courts Feb. 18 was followed with interest. Mme. Alamone had obtained the concession for the "claque" at the Olympia from the Isola Brothers and P. Ruez, respective managers of this music hall, from 1901 to 1908. But the plaintiff claimed this condition had been cancelled eleven months before it expired, although she had paid the directors a sum of \$2,605 in advance for the last three years of the contract, and consequently still had \$820 to her credit when the hall changed hands last year. She sued for this sum, together with \$1,158 for breach of contract from Ruez and Isola Brothers, the profits she alleged were lost. "These profits," pleaded Mme. Alamone's attorney, "are not to be laughed at, for besides the thirty places which were granted to her free, on which she charged the young men who applauded only 20 cents for a good seat, she also counted on numerous gifts, which artists would send her for special attention." In support of this a letter was produced in testimony, reading:

"Friday, 2nd September, 1904.

"Madame: I enclose 100 frs. (\$19.30) for the month of September. Counting on your kindness,

"Yours, etc.,

"(Signed) CLEO DE MERODE."

"In this manner," continued the attorney, "Mme. Alamone could reckon on a clear profit (after paying for the concession) of \$965 to \$1,158 a year."

The case was adjourned for a fortnight, when the representative of Messrs. Isola will present their defense.

Mme. Caroline Otero has again been in the courts also, on this occasion, for not having fulfilled an engagement. Is it the thin edge of the new Franco-German entente cordiale? In 1906 she signed an engagement for six performances in northern Europe at \$212 each, with Herr Rotter, manager of the Central Theatre, Dresden. On account of the troubles in Russia, where she should have appeared, she declined to go. The German director sued her and then assigned his claim to a local bank for the sum of \$1,698, the penalty due. As Mme. Otero did not even defend the case she was condemned by default. To make the decision executory in France an exequatur is necessary, and

it was in order to obtain this that the legal representative of the German bank, which is also a large building company, pleaded the case again in Paris on Feb. 16. It was argued by Otero's attorney that the artiste being domiciled in France and the engagement made here, the Saxon courts had no jurisdiction, and the verdict rendered in Dresden was therefore illegal. The Court decided against Otero.

I hear that M. Habrekorn is about to relinquish the direction of that large and popular music hall in the Boulevard Voltaire, Ba-Ta-Clan, and that it will be taken over by a provincial impresario in May next. M. Habrekorn is floating a company, with a capital of \$290,000 and will take over two other establishments in Paris next winter.

"The Merry Widow" will probably be mounted at the Apollo on or about April 10 by A. Franck. Franck would not make any statement. In the meanwhile we are having parodies on the name. The opening revue at the Diable-au-Corps will be entitled "La Reveuse Joyeuse," and at Parisiana a new sketch will be played on March 3 to be called "La Veuve Soyeuse" ("The Silky Widow"). A spectacular piece, "Vas-y, mon Prince," will fill the bills at the Cigale in March, for which Miles. Mealy and Jane Alba have been engaged.

Another "passion" crime was recorded in Paris last week. A young man named Croquet shot dead Mlle. Lucienne Muguet, a music hall singer, because she had threatened to leave him. He is under arrest.

EUSTON PALACE.

London, Feb. 20.

A fair show is on at the Euston this week. It is a comfortable house. Olive Lenton opened the bill singing and dancing. Olive made her hit wearing tights. The 4 Panamas contain one boy who does something. Will E. Stopit is a tumbler who should work faster or answer "Yes" to his name. Tom Parker dances a little and talks a lot. Maurice Hoffman and Ethel King appeared in a "dramatic episode," "The Martyrdom of Michael." Mike was a martyr. He was doing his sixth year in prison when the curtain went up. It was a regular sketch with a villain, hero and heroine, and bad acting by the women. Connie Gilbert is there with the red fire, singing about how an Englishman would die. As Connie is a good looker, she can get any number to take a chance for her. The Majors are a bunch of good singers with good comedian uniforms. Cohan's "Grand Old Flag" anglicized closes the act big.

Kit Keen is working in blackface, singing a "coon" number and billed as a colored comedian. His imitation of a London "Johnnie" and his voice are both off-color; otherwise Kit is all right.

Mysticus would get by better if he didn't stick around so long, and Apollo, the strong man, gave an exhibition of wrestling. The frame-up is very realistic.

START WORK FOR OPENING.

The preliminaries for the opening of the Ringling Bros. Circus were commenced this week, when three of the Ringling firm came to New York. Alf T. Ringling started the publicity department to work. In the New York headquarters, a fenced-off corner of Joe Mayer's offices in the Bailey Building, Guy Steele, contracting press agent, Mr. Ringling himself and James J. Brady, general press representative for all the Ringling enterprises, were all hard at work Monday. Charles Horton was in charge of the billposters for the New York work.

The assignment of the advance for the coming tour will be about as follows:

Ringling shows as above; Barnum-Bailey Show, Roy Feltus, contracting press agent; J. Rial, Dexter Fellows and Tom Namack, relay of story men.

The system of press agent work tried out by the Ringlings for the first time last summer, will be continued. Instead of having three publicity men arranged three and two weeks in advance and with the show, the Ringling representatives work in rotation. Each of the three relay story men jumps three weeks in advance, takes up a group of towns—for example, two small stands and a large one—and remains to work them until the arrival of the show. When the show departs into the territory handled by the next agent ahead, the man with the show again jumps ahead of the other two relays.

J. Rial left for Chicago this week, to start the press campaign for the opening at the Coliseum there of the Barnum show.

MOROK INJURED.

Morok, owner and inventor of the double somersault apparatus which was with the Barnum-Bailey Circus, returned a few days ago from Cuba, where his act has been a feature with the Pubillones Circus.

Morok made his first appearance on Broadway after his return propped up on crutches. During the last exhibition of the apparatus in Cuba the automobile ran off the tracks and in its fall struck Morok, who was standing near the tracks. He was thrown down and his ankle broken. The rider was badly shaken up, but not seriously injured.

"MISS TONY" DEAD.

Orrville, O., March 4.

"Miss Tony," the \$5,000 educated chimpanzee which has been exhibited all over the world by Mr. and Mrs. Gus Lambriger, died here Feb. 8. Three physicians were called into consultation and tried to cure the animal, which was suffering from pneumonia. Miss Tony laid in state in a \$100 casket and was finally cremated. Palenologists who made a post-mortem examination declared that Miss Tony had the skull measurements of a four-year-old child, and in weight and size the brain corresponded to that of a three-year-old youngster. The simian could play upon a toy piano, typewriter, play hide-and-seek, skip the rope, dress itself and eat with knife, fork and spoon.

Ella Bradna and Fred Derrick open at the New York Hippodrome March 8 and will remain there until called upon to rejoin the Barnum-Bailey circus at Chicago April 1.

CIRCUS NEWS

CIRCUS PHYSICIAN BREAKS DOWN.

Dr. R. M. Ivers, who traveled for many years with the Barnum-Bailey Circus as physician, is in a sanitarium, said to be suffering from a nervous and mental disorder.

Dr. Ivers was at one time city physician in Bridgeport, Conn. He resigned that post to tour with the circus. Last year he gave up the connection and, returning to Bridgeport, Conn., resumed his practice. His removal to the sanitarium occurred only recently.

PONY THROWS JIM ASBURN.

St. Paul, March 4.

A bucking broncho threw Jim Asburn, the crack rider of "The Round-Up," at the Metropolitan Theatre last Saturday night, where the show was appearing.

Asburn is reported to be one of the best wild riders in the country. He has been with the "Buffalo Bill" and "101 Ranch" shows.

The pony unseated Asburn, however, under a peculiar circumstance. A bucking pony generally holds its head downward while contorting. This one, though in the midst of a "double buck," threw its head upwards, striking Asburn on the point of the chin, "knocking him out" completely.

Recovering some time afterward, Asburn wanted to return to the stage. He left town with the troupe.

BIKE TROUPE OF 16.

The Famous Jackson Family of trick cyclists have postponed all European time for 1909 in order to accept an engagement to travel with the Ringling Brothers' Circus. The troupe will be increased from eight to sixteen members, said to be the largest troupe ever formed. Leo Jackson, of the act, has perfected himself in a sensational feat, that of a triple spin around the handle bars.

In the turn the troupe will use twenty-eight bicycles of different styles, including unicycles, tandems, "giraffes," etc. A clause in their circus contract forbids the appearance of the turn in New York previous to the opening of the Ringling organization at Madison Square Garden.

ADVERTISES FOR "CROOKS."

Cleveland, March 4.

Harry Daniels, of the Hippodrome, has advertised in the local newspapers for "graffers" and card sharps. He says he wants to employ several real professional gamblers to work the "three shell" and "monte" games as part of the indoor circus which will open at the Hippodrome in April.

Circus people visiting New York will do well to warm up to Johnny Baker, arenic director of the "Two Bills" show. Baker has just completed his new home in New Rochelle and Sunday dinner parties have been inaugurated. Mrs. Baker personally conducts the kitchen arrangements, and a dinner at the Baker establishment is a thing to be remembered. Annie Oakley and her husband, Frank Butler, were guests recently at the Baker home. Miss Oakley presented the couple with a mounted elk's head for the chimney corner.

Petrof's Animals will be with the Hagenbeck-Wallace Circus this summer. Last year the act played with Ringlings.

Louis E. Cooke and Major John Burke were in Washington this week, attending the inaugural ceremonies.

Steve and Al Misco's Pantomime Co. will play during the summer in the parks. Steve Misco will not return to the sawdust this season.

I. M. Southern, head of I. M. Southern & Co. left for California this week to attend the opening of the Norris & Rowe Circus at Santa Cruz, March 11. The firm is handling the program privilege of the show. Other tent organizations for which the same firm is furnishing programs are the Hagenbeck-Wallace, Sells-Floto, Miller Bros., "101 Ranch," John Robinson Big Shows, Frank A. Robbins Show, Campbell Bros., and Gollmar Bros. George Clarke will be solicitor ahead of the Norris & Rowe show. Fred Farrar will travel in advance of the Wallace outfit, and the Sells-Floto program will be attended to by Gene Carpeles. Joseph Hossock will be in advance for the "101 Ranch" Wild West.

George Arlington left New York this week for Ponca City, Okla., where he will remain until he goes on tour as general representative and manager of the Miller Bros.' Wild West.

Three of the Ringling Brothers were in New York this week. Alf T., Charles and John. Otto Ringling is in Bridgeport.

J. Harry Allen and Reg. Marryat have moved to the Astor Theatre Building, Broadway and 45th Street.

Joe Mayer has appointed his agents to travel with the three shows for which he is program man, Barnum-Bailey, Ringling and Buffalo Bill and Pawnee Bill exhibitions. Here is the list: Barnum-Bailey, Arthur Hirschler (advance), William Baker (with show); Buffalo Bill, Heyman Mayer (ahead), Thomas Burke (with show); Ringling, Louis Kusel (ahead). The man ahead travels with the No. 1 car of the show to which he is assigned, acting as solicitor. The man with the show does the collecting on the advance man's contracts and also attends to the sale of the programs. Mae Barry will remain in charge of the New York offices during the summer.

Gadbin, the foreign high diver, who lands upon a spring-board instead of in water, will not come over here to appear with the Barnum-Bailey Circus, as expected. The Marinelli office booked the feature, and has submitted to the Ringlings a woman who will guarantee to perform the Gadbin feat twice daily.

The baby elephant which was exhibited as a freak in the Barnum-Bailey circus hall last spring is sick in Bridgeport. Veterinaries fear it may die.

Marie Meers, formerly one of the Meers Sisters, the principal riding act with the Barnum-Bailey Circus last season, left for Denver this week with her husband, George Brown. Miss Meers rides in the Sells-Floto show this year. Mr. Brown will do his clown act. The sisters separated at the end of the 1908 tour.

Ed. Burke, who has been engaged as one of the contractors for the Barnum-Bailey Circus, has been given permission by the Ringlings to work for the Norris & Rowe show closing up California towns, as he can accomplish this work before time to report at Chicago for his regular assignment.

Sam Fiedler, local contractor for the Two Bills' show, is several weeks advanced in his work for the coming season. He is working in the east and runs into New York occasionally.

The Ringling Circus plays Brooklyn this year immediately after the close of the Madison Square Garden engagement. The Buffalo Bill and Pawnee Bill outfit will follow the circus into the Baby Borough. This will be the first showing of the Ringling outfit across the East River.

Fitting of the Barnum-Bailey show has been completed for the 1909 season. On Monday repair work was commenced on the Buffalo Bill stock quartered in Bridgeport. Major Gordon W. Lillie moved his headquarters to the Connecticut town Monday and will superintend the work of getting the show in shape.

Morok and his "Double Simersaulters" returned from the Pubillones' Circus at Havana last week. Morok joins the Ringling Bros.' show.

James Barry, general manager of the New York local, Actor's Union, is booking in an eight-number vaudeville show for the Siegmund Opera House, Freeport, L. I. The other five nights of the week the house plays combinations. The Saturday night vaudeville is a permanent institution. The house was recently completed. It has a capacity of about 1,000.

May Irwin in her sister Flo's former sketch "Mrs. Peckham's Carouse" reappears in vaudeville at the Colonial next week. May claimed through her husband and the courts that she had the prior rights to the piece. The court upheld her, causing Flo to abandon that piece.

H. H. Feiber is responsible for the appearance next week at the Colonial of Marie Dainton, a mimic from England. Miss Dainton is under contract for four weeks to Percy G. Williams, who holds an option for further American time.

"Laughland," Pat Rooney's latest production, takes its plunge at the Trent, Trenton, next week. Mr. Rooney has been resting his "Simple Simon Simple" act this week to place the finishing touches upon the newest piece. (Village Item): Marion Bent was seen upon the Main Street this week. Pat and Marion will again be an act next season.

FOREIGN FILM COMBINATION OFFERS MUCH IMPROVED TERMS

**Agrees to Extend the Time in Which Leased Films
May Be Returned from Four to Six Months.**

(Special Cable to VARIETY.)
Paris, March 3.

The opposition of the rental exchange men to the harsh terms of the newly organized association of European film manufacturers has born fruit. It was announced yesterday that the leasing term for new reels had been extended two months. The original requirements were that all films must be returned to the maker without refund upon the expiration of four months. The new leasing period is six months, the same as the terms of the Patents Co.

Although the convention is now a month past there are still a considerable number of renters who are holding out from signing the required agreement, and the indications that some will continue to play shy until the last moment even if they do not refuse to sign the agreement altogether.

CONVENTION LEAVES MUDDLE.

Paris, Feb. 22.

Although it was agreed at the recent conference that the moving picture film manufacturers would combine and thereupon voted that the price should be 1.25 fr. per metre (roughly 24 cents per yard), certain firms have not yet bound themselves to this decision by signing the contract. On Feb. 5 a week was to be accorded to those firms that had to consult their boards of directors (or any other reason for delay) which was later extended to a fortnight, but there are still some who have not given this final signature, and it is probable that a few never will.

The new arrangement was to commence March 1, but in view of the hesitation shown it has now been decided to postpone the date to the middle of March—and there is nothing to show that it will not be again indefinitely put off.

The renters are far from pleased at the action of the congress, and open rebellion was shown when it was generally known that the films will still be returnable at the end of four months, without any refund whatever beyond a discount of two per cent. for cash payments.

A meeting was held Feb. 15 to air the grievances. It was decided then to wait in order to see whether all the manufacturers represented at the congress will ultimately adhere to the vote by giving their signature.

According to the intentions of the manufacturers they will practically only rent their films, and the people who decline to return the pictures will be sued as having broken a commercial contract, and moreover will not be supplied with any further films. This way of doing business can evidently be enforced if all the manufacturers combine by giving their signature. Some of the smaller concerns feel that they will be the dupes of their bigger brothers.

The Kinematograph Manufacturers' Association has announced the change in London; that it is the intention to lease

films only, to be returnable at the end of sixteen weeks, and to discontinue in future selling goods outright. Opposition to this arrangement is likewise expected on the part of English exhibitors.

The renters, at the meeting Feb. 15, decided to compile a list of bad payers, to whom they sub-let films.

MANHATTAN LEASE RUNNING OUT.

The lease of the Manhattan Theatre, New York, expires on May 1. William J. Gane, the manager, is not positive of a renewal. The Hudson Tunnels have the property, and may require it for a station. Mr. Gane has operated the house for the past two years under a sixty-day-notice-of-vacation clause in the rental agreement.

The Gimbels, of Philadelphia, are in litigation over the corner adjoining the Manhattan for a large department store site, and the ultimate outcome of this may affect Mr. Gane's tenancy. He expects to become a monthly tenant upon the expiration of the present lease.

The Manhattan is one of the first and most successful theatres in this country to play moving pictures. Mr. Gane has always been in the van of progressiveness in the entertainment.

Besides one of the biggest money makers in the picture business as an exhibitor, the Manhattan about leads in the list of well-conducted theatres of this class.

It is said the house has netted its promoters as a picture place over \$140,000 since commencing with the film policy.

Plans afoot may place another location in New York at Mr. Gane's disposal within a short time.

INAUGURATION SCENES TAKEN.

According to agreement moving pictures of the inauguration ceremonies in Washington on Thursday should be delivered to the large exhibitors in New York to-day (Saturday).

William J. Gane will be the first to exhibit them at his Manhattan Theatre. Later in the day the vaudeville houses may show them.

EXHIBIT IN ST. LOUIS.

St. Louis, March 4.

The independent film exhibitors have organized in St. Louis, and Tuesday morning at the Gem Theatre, Will G. Baker, of the Warwick Trading Company, and Charles Roberts, of Roberts & Raleigh, Paris, presented samples of the twenty-one independent foreign manufacturers, the American output of which is controlled by the International Projecting and Producing Company. Many picture show proprietors and managers attended.

The Jackson Amusement Co., Louisville, Ky., incorporated for \$20,000 to operate moving picture theatres. The incorporators are Albert Lennhardt, Clarence McDonald and Harry A. Franz.

SWANSON WITH INDEPENDENTS.

Chicago, March 4.

On or about March 12, William H. Swanson & Co. will be officially declared out of the Biograph-Edison combination. He has joined the ranks of the Independents.

INDEPENDENT FILM RELEASE DATES.

Maurice Boom, who owns several moving picture theatres in New York and has a number of other theatrical enterprises, is the silent partner in the firm of Harstn & Co., the eastern representatives of the International Projecting and Producing Co., the J. J. Murdock company in Chicago, opposing the Edison-Biograph Association of Manufacturers.

It is understood that Mr. Boom brought a considerable amount of capital into the New York branch concern.

The Independents declared this week that there were about 200,000 feet of positive film in transit from London to New York, and that it would probably be released from the New York customs house in time to be released for exhibition by Monday next. There is a possibility that the clearance of the material may be held up and the release day set back forty-eight hours, but it is reasonably probable that it will be available for use by March 10.

Representatives of the International have stated that there were no active negotiations in progress looking to a mutual arrangement of the International and the Columbia Phonograph Co., which also propose to market positive films, but admitted that there was every probability there would ultimately be some sort of agreement between the two.

ACCUSED OF ARSON.

New Orleans, March 4.

Yesterday the Empire Theatre, a picture house on Canal Street, was completely destroyed by fire. C. A. McAllister, the proprietor, was arrested on the charge of having started the blaze.

Leo Largman has leased the property at 1602 Wash Street, St. Louis, and will erect a \$10,000 moving picture theatre.

A new moving picture theatre is being built at 1572 W. 12th Street, Chicago, costing \$5,000.

"Stirring Days in Old Virginia."

A war picture from the Selig plant. The story is supposed to be laid in Virginia during March and April in 1865, and is historically correct. The chief interest centers about the Civil War with its grim realities and incidents. Grant and Lee are the moving spirits. Captain Warren, another important figure, is trusted with secret missions. The Unionists, under General Logan, are encamped on the Warren plantation. Mrs. Warren, the young wife of the captain, and a few slaves, are also on the premises. The scenes then shift to other historic locales, and several other personages are introduced in army raiment, while thrilling pictures of the Civil strife are reproduced in vivid reality. It is one of the most thrilling and instructive subjects revealed in moving pictures. The characters are well presented and appealing.

Frank Wiesberg.

"With Taft in Panama."

The Selig Polyscope Co. produced a timely subject for this Presidential Inauguration week by presenting views of what President Taft saw while on his visit to Panama. If Mr. Taft saw no more workmen than the picture shows, our newly installed Chief Executive must have been greatly surprised, if not shocked. That is an astonishing feature of the film. Where one anticipates seeing hordes of natives and others at work on the Canal, a dredge or two, a work train with a few lazy men aboard, and a mass of turned up ground come in sight only. As a general proposition, however, giving one an outline of the progress made on the Isthmus "With Taft in Panama" is very instructive and illustrative. The camera remains with the President until his return to and reception at New Orleans. It is a subject that a wise school teacher would advise her scholars to see.

Sime.

"The Musician's Love Story."

The daughter of wealthy parents awaits the arrival of her music instructor, a handsome young man. She is in love with him, and is found in his embrace when her father enters the room. The irate parent orders the musician from his house. The daughter marries him. One year later shows her, a mother, in the attic of her home with her musician husband. Her father has advertised for her. She sees it, and decides to go home, and, with the baby, is about to start when her husband enters. He vainly beseeches her to remain. The next scene is eighteen years later. The musician is impoverished and pawns his violin. On his way home he rescues a woman from footpads. He gives her his card, and while doing so lets the pawn ticket fall. The girl wants to redeem the article in appreciation. She takes the violin to the home of the musician. He notices a ring on her finger, the wedding ring her mother wore, and recognizes her as his daughter. The final picture shows father, mother and daughter reunited. It is a well drawn subject and its motographic work is splendid. (Essany Co.)

Frank Wiesberg.

D. H. Rudd will open a vaudeville and moving picture theatre at Little Rock, Ark., the coming spring.

A new moving picture theatre to cost \$15,000 will be built at Dallas, Tex., by the Empire Theatre Co.

Chas. Huntsberry will run a moving picture theatre at Brookings, S. D., the first and only in that town.

Kelley and Catlin, formerly of the Williams and Walker show, play Atlantic City this week following on M. W. Taylor's time, opening in Philadelphia. They were booked through Sig Wachter, who represents Mr. Taylor in New York.

J. H. Aroz, manager of Bennett's Montreal, has been in the city gathering his musical stock comedy company for the theatre during the summer. C. W. Bennett, the circuit's head, reached New York Tuesday.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Laurence Irving and Mabel Hackney,
American.

Ina Claire, American.

Kalmer and Brown (New Act), Ham-
merstein's.

"Trimmed," Hammerstein's.

May Irwin and Co., Colonial.

Marie Dainton, Colonial.

"At the Waldorf," Orpheum.

"Get the Hook," Third Avenue.

Taylor and Fabian, Third Avenue.

Bachi's Arabs, Keeney's, Brooklyn.

Virginia Sargent (New Act), Keeney's.

Musical Parabley, New Brunswick.

Wreen and Vanity, New Brunswick.

Beatrice Vance, Perth Amboy.

Jack Lorimer.

Scotch Comedian.

22 Mins.; One and Two.

Lincoln Square.

Jack Lorimer, the Scotch singing co-
median, making his reappearance on this
side at the Lincoln Square this week,
opens with a rollicking number called
"Three Scotchmen," dressing for it in
tweed jacket and kilts and working in a
few dance steps during the verses. The
second number was "I Got Married" with
humorous lyrics. "I've Lost My Dog" in-
troduced a "kid" character with just a
suggestion of pathos in the lyrics and
handling. "The Banks of Bonnie Dune"
was a pretty ballad and for a finish the
scene shifted to the full stage and a girl
assistant joined the singer in a short,
graceful dance for the finale. The Lincoln
Square audience liked the Scotchman
wholeheartedly and at the Tuesday even-
ing performance the last two minutes of
the running time was given over to ap-
plause, although he had to appear after
two hold-over sketches, either guaranteed
to kill any vaudeville bill. *Rush.*

Percy Henri and Co.

"Concordia."

Oxford, London.

Percy Henri, a concertina player and
monologist, is showing his worth as a pro-
ducer this week (Feb. 22) at the Oxford,
where he presented his scena called "Con-
cordia" Monday. The act is a marvel, both
in costumes and scenery, and it has the
music halls guessing as to when it is going
to end. The first scene shows Henri com-
ing home; his wife meeting him. Then
Percy does a dream by the fireside and
seems to see his wife going away with a
male friend. From here on it is one round
of surprises. Scenes and costumes change
rapidly, dances are gone through by the
chorus (which numbers about twenty) and
Henri introduces a few selections on the
concertina. The act really seems too big
for a music hall, but after seeing it brings
to mind how careless the producer of the
average big act now playing the English
halls is. Henri deserves a lot of credit for
showing this style of act properly. No
expense has been spared in any detail.
Whether or not Henri is successful in
placing the act for any length of time, he
surely has made a try and proves himself
the equal if not the superior of the people
on this side who have attempted big things
in the vaudeville world.

NEW ACTS OF THE WEEK

Fred Hallen and Mollie Fuller.

"A Lesson at 11 P. M." (Comedy).

20 Mins.; Full Stage.

Greenpoint.

Fred J. Beaman is responsible for "A
Lesson at 11 P. M." He has not uncov-
ered anything surprisingly new in ideas,
but he has turned out some very bright
lines. Fred Hallen, as a shiftless but
harmless ne-re-do-well, gets into a tight
place with an unfriendly dog. In selecting
a place of safety he steps into the base-
ment of a private house. Immediately he
is forced to the upper portion of the house
by another pet. Entering the drawing
room, upon the arrival of the owners,
husband and wife, he hides behind a
screen. From this position he overhears
a family jar in which the husband ac-
cuses the wife of jealousy. The husband
laughs scornfully at the idea of be-
coming jealous of another man. The hus-
band leaves. Mollie Fuller (the wife)
looking into the mirror discovers Hallen,
who has been making various remarks
during the squabble. Explaining who he
is, the couple enter into a pact to arouse
the jealousy of the husband. She has
lunch prepared, and as Hallen digs into it,
he makes love on the side. The husband,
returning, finds them in this position, and
starts to clean up. Obtaining an inkling
of how things stand, the husband schemes
with Hallen to fool the wife. They decide
to fight a duel in the dark, firing revolvers
at random. The lights switched on
catch them, giving the act its finish.
Mr. Hallen does exceedingly well in a
strange character for him. He keeps away
from the tough, avoiding slang almost en-
tirely. He brings out all there is in the
lines and does some funny and new things
while eating. Miss Fuller plays the wife
to a nicety, looking stunning in a black
sheath gown. The husband, a minor role,
was fairly well handled by an unnamed.
Dash.

Jack Smith and Co. (2).

"Western Sports."

21 Mins.; Full Stage.

Columbia.

Jack Smith and Co. show rather an in-
teresting review of western sporting past-
times. Not the least interesting item is
to find Jack Smith. There are two men
and a trained bronco, the program says
the only one in the world. Each figures
as prominently as the other. It was
merely guesswork to pick the distin-
guished billed one. The work includes the
regulation routine of lariat throwing,
well done but not carried out as far as
in other instances; a quantity of trick
and straight revolver shooting which com-
pares with any that has been seen, and a
good exhibition of horse training. The
animal in a small way does several of the
tricks shown by the late "Princess
Trixie." A hurrah is supplied with a
flag finish. The orchestra plays the na-
tional airs of several countries, and at
each one the horse picks out the appropri-
ate flag. The act opened the bill at the
Columbia, probably the only place it
would have fitted in. It is much better
than the position. *Dash.*

Al. Jolson.

Monolog and Singing.

Lew Dockstader's Minstrels.

Al. Jolson would be welcome to vaude-
ville in the specialty which he is using as
a feature of Lew Dockstader's Minstrels.
Dressing neatly in evening clothes of
faultless cut and of the new color called
"taupe," Jolson offers a quiet quarter of
an hour of smooth entertainment. As a
singer of "coon" songs Jolson has a
method of his own by which lyrics and
melody are given their full value. His
talk moves along nicely and is kept
within proper proportion to the rest of
the act. Throughout the talk Jolson in-
troduces little tricks of speech and for a
finish has an odd, eccentric vocal per-
formance in which he sings with a pec-
uliar buzzing note. Of course, it's
flagrant trick work, but it brings him
back for a sure fire encore. For this
purpose he has a whistling solo that
brings another recall. Jolson makes an
announcement for his second encore. He
could well spare this. The comic ballad
he sings can stand alone. The comedy
announcement thing has been worked to
death, and it brings him nothing. As it
stands now Jolson's offering is capable
of holding down a place in any vaudeville
show. He is now in the next to closing
position in the olio of Dockstader's Min-
strels, following Lew Dockstader and Neil
O'Brien among others, and Jolson is mak-
ing good a mile. *Rush.*

Ethel Fuller and Co. (3).

"A Question of Type."

16 Mins.; Full Stage (Interior).

Columbia.

Ethel Fuller, a Brooklyn stock favorite,
is showing a sketch which amounts to
nothing more than Ethel Fuller in a scene
from "Antony and Cleopatra." There is
a sketch structure that gives a reason for
the scene, but no matter what the reason
or no matter who the player is, it is
doubtful if vaudeville will ever stand for
the Cleopatra thing outside of the way
Rajah does it. There is no action and no
comedy. One-half of the time is occupied
in leading up to the scene and the other
half is consumed with it. There are three
concerned besides Miss Fuller. All are
adequate. The piece is nicely put on.
There is no fault in anything but the
sketch itself. Miss Fuller is easily
capable, and with the proper vehicle
should find a place. *Dash.*

Sam Morris.

Talk.

14 Mins.; One.

Columbia.

While Sam Morris can hardly be called
a copy of Cliff Gordon, the fact remains
that he is trying along identical lines.
He has a good idea of what he is trying
to do, although nervous and uncertain of
himself. His German accent is also fairly
good and will probably improve as he
gains assurance. The talk for the most
part is not new, but it struck the Colum-
bians as being funny and went very well.
Dash.

Will H. Ward and Co.

"When the Devil Comes to Town" (Dra-
matic).

23 Mins.; Four (13); Two (6); Four (4).
"Tiger Lilies."

"When the Devil Comes to Town" must
be a surprise to the burlesque audiences
before which it is playing as the feature
act with the "Tiger Lilies." Will H. Ward
wrote the playlet, and he is the German
comedian with the show, taking the prin-
cipal part also in the sketch. It is dra-
matic. The burlesque goes think not of
drama, but when awakened to a realizing
sense of the piece, display rapt attention
and interest in it. There is quite a bit of
true sentiment in the story, improbable,
of course, since "The Devil" is brought
into it, but well written and nicely told.
A tailor living with his wife and daugh-
ter is something of a chemist, needing but
one ingredient for an "Ambition Pow-
der" which he believes will make his for-
tune. The tailor wants wealth for his
family's sake to remove them from the
squalor of the tailor shop. The wife and
daughter are content, but bewail the
father's mania for experiment. Leaving
him to attend a ball after some conversa-
tion bringing out the plot, the tailor falls
asleep, dreaming he is visited by The
Devil, who, for the consideration that the
tailor shall give his wife and daughter
the first two ambition powders made by
him, supplies the name of the missing
drug. The scene changes. The family is
in affluence. The wife and daughter have
an ambition to raise themselves. Both
want jewelry, clothes and travel. They
tell each other of their ambitions while
the father is secreted behind a screen. The
daughter speaks of a flirtation the mother
has held with a young man. She admits
it. The tailor rails at himself for having
listened to The Devil. Another change,
and the tailor shop again comes into view.
The women returning from the ball
awaken the father who, in his surprised
pleasure at finding he has seen only
visions, promises he will forsake chem-
istry forever, but remarks for the finale
as he stands at the mantelpiece, alone in
the room, "That was a hell of a dream
though." It makes a nice comedy break
for the sketch. The main defects at pres-
ent are in the female support. Pearl
Brandon as the wife neither looks the
part nor in her attempt at dialect dis-
tinguishes between the Hebrew and the
German. Mae Scullen as the daughter
was a trifle better, but both would have
to be replaced for vaudeville. Hugh Bern-
hard made The Devil strong, and read
his lines well. Mr. Ward's German is
mellow, and most likable. *Sime.*

Mlle. Vanity.

Dances.

6 Mins.; Full Stage.

American.

Coming direct from "The American
Idea," Mlle. Vanity is at the American
this week. The dancer is only putting
in six minutes, but it is a very busy six.
"Acrobatic toe dancer" would probably
best describe her. She also does a little
contortion work. All of the dancing is
finished. Mlle. Vanity makes a pleasing
vaudeville number alone, but she would
appear to much better advantage at the
head of a big act or with a couple of
boys to assist her. Appearing "No. 2," a
very trying position at the American, she
did extremely well. *Dash.*

Arnoldo's Leopards and Panthers.
Full Stage (Special Set, Cage).
Fifth Avenue.

Arnoldo is a smooth-faced, tall fellow, looking like James K. Hackett when that romantic actor had the matinee girls dreaming about him. Notwithstanding his good looks, Arnoldo is a first-class animal trainer and as good a showman. He handles the animals very well, making their entrance and exit attractive even. He has a forest setting which sets it off splendidly. He is gentle of bearing while in the cage, and works up the beasts to their tricks in a style bringing forth admiration and something of a thrill. It is probably the neatest act of its kind seen about since Mme. Morrelli exhibited with similar animals. *Time.*

"The Tomson Mystery."
Illusion.
Hippodrome, London.

"The Tomson Mystery" runs about 25 minutes. The actual work performed could be accomplished in five. The dragginess causes the number to be tiresome, although a very good illusion is presented. In it Mrs. Tomson enters a cabinet, built of pieces of scenery. She wears a black transparent gauze dress. While in the cabinet the woman produces objects (flowers and pigeons) and changes from her costume of black to one of white. During this costume change the orchestra, for no known reason, plays a funeral march. Considerable posing by Mrs. Tomson occupies a great deal of the wasted time. The illusion is effective, and were the act run off within a reasonable time limit, would be first class.

Three Lloyds.
Bounding Wire.
12 Mins.; Full Stage.
American.

Closing the show at the American is the Three Lloyds' first job in New York. It's a proposition for any act to follow twelve others. The comedy of the Lloyds is all wrong in ideas and execution. The two men on the wire, without the comedian, could work out an interesting and novel routine. Two wires are used, one about five feet from the ground, while the other is perhaps a foot or two higher and about six feet further up stage. The men work at the same time and when not interfered with were received favorably. The comedy will have to be dropped if the trio hope to make a showing. *Dash.*

Orpheum Four.
Songs.
17 Mins.; One.
Columbia.

The Orpheum Four are a great big hit at the Columbia, Brooklyn. This will probably be the reason they will never be convinced the comedy, now occupying most of the time, is the weakest portion of the offering. When the Four are singing they average well up with singing quartets. The selections, however, need to be nearer up-to-date. The appearance, because of poor dressing, is also against them. The comedy, forced at all times, is caused by the size of one of the members, who is in the two-hundred-pound class. Proper dressing, proper selections and the subduing of the comedy should bring the act to the front. *Dash.*

Bijou Russell.
Songs and Dances.
13 Mins.; One.
Columbia.

Bijou Russell is billed at the Columbia as "The Dancing Marvel." Usually the least said about the voices of "dancing marvels" the better. In this regard, however, Miss Russell is a pleasant surprise. She has a good "coon" shouting voice with a knowledge of how it should be used, and "gets" to her audience through a happy, lively manner. The dancing is confined to the hard shoes, and is of the conventional sort. Miss Russell makes one costume change by removing an opera cape and hat. Both the cape and the dress are new looking but belong to the old style bespangled affairs that have outlived their popularity. The act was a big hit at the Columbia. *Dash.*

Le Dora and Co. (4).
Songs and Dances.
15 Mins.; Full Stage.
Columbia.

Le Dora, a very gingery little toe dancer, assisted by two boys and two girls, has a dancing offering that with the proper staging should land in the good time. The two boys are important factors. They do not show up well until they get into the hard shoes, when they put over some good stuff. Their dressing is bad, neither of the boys looking well. It may be this that makes them appear afraid of themselves. The two girls look well, but do little else. Le Dora is winsome; has personality and she can dance. A buck dance on her toes with the two boys at the finish is bully. The act scored a big success. *Dash.*

Force and Williams.
"The Girl Ahead."
20 Mins.; Full Stage (Special Set; Interior).
Bijou.

"The Girl Ahead" refers to a female advance agent (Miss Williams), who in the interest of a burlesque troupe runs into a town that has its headquarters in the general store of the village. The only person the girl can find to talk business to is the boy in charge of the store (Mr. Force). In the course of the conversation she learns the owner of the store is her long lost father or uncle (it doesn't matter, either will serve the purpose), who is away trying to raise enough money to pay the interest on a mortgage on the property. Upon discovering the man is her father (or uncle) she immediately wires him to return, that she has plenty of change and will pay the mortgage. (Fancy an advance agent with enough money to pay a mortgage!) The act makes a strong play for comedy, much derived from the girl "kidding" the country boy. There are a couple of numbers introduced, Miss Williams doing very nicely with her's, but Mr. Force should cut his down. As a finish Miss Williams, who is billed as "The Human Ocarina," gives an imitation of the instrument that is faultless. It would deceive the wisest audience were it not for the billing, and would probably work better to hold the fact of the imitation back. The imitation pulled the act into a solid hit. *Dash.*

Sacha Gordien.
Violiniste.
10 Mins.; One.
Bijou.

It is hard for a straight violin turn to get by in any vaudeville house, let alone anything like the new audience at the Bijou. The girl is doing better than getting by, however, and doing it without playing a medley of popular airs. Three selections were given which showed the violiniste to be in perfect accord with her instrument. What Sacha Gordien needs most is to improve her appearance. She is not a bad-looking girl and with the proper dressing should make up very well. Becomingly gowned, Sacha Gordien will compare favorably with any in her line. *Dash.*

OUT OF TOWN

McKay and Cantwell Co. (1).
"On the Great White Way."
22 Mins.; Two (Special Set).
Orpheum, Easton, Pa.

Two characters are assumed each by Messrs. McKay and Cantwell. The first is taken from "the policeman and the pick-pocket 'bit'" from "The Merry-Go-Round." A nurse girl is introduced in this scene; although she has few lines she helps to make the story plausible and realistic. The remainder of the act settles down to witty dialog between a messenger boy and a "drunk." The humor throughout is bright and sparkling and the comedy is clean. Two songs, "The Dollar Bill" and "I'm a Happy Married Man," were sung very creditably. The eccentric dancing at the close was excellent. McKay and Cantwell have an offering of merit, and an all-around good act that can't well help being liked. *Gilbert Group.*

Laurence Irving and Mabel Hackney.
"The King and the Vagabond."
30 Mins.; Special Set.
Orpheum, Boston.

Henry Irving's son and his wife, both of whom have been here in the legitimate, have for their first plunge into vaudeville Mr. Irving's own dramatization of De Banville's "Gringoire." Much of its poetry has been eliminated in making it up-to-date. The supporting company is good, and the playlet is very interesting. It has bright comedy lines, and the production is better than usual. Mr. Irving's work as the King is satisfying. Miss Hackney, a slight, pretty woman, makes a good poetical youth, but needs to pay a little more attention to facial make-up. The playlet is very much better than the English sketches usually brought over here and ought to make a substantial success. John H. Crisp, Jr., plays the Olivier, Alfred Fielding the Simon and Pauline Hugen the latter's daughter particularly well. *Ernest L. Waiff.*

Before leaving for the west, Frank Fogerty intends leasing the largest safe deposit vault in town for his valuable mementos. Last week "something came off" for Fogerty every night. He was presented with a gold chain by the N. Y. Athletic Club; a diamond pin by Columbia University; and the Minnetonka Club tendered Mr. Fogerty a banquet at which 150 guests sat down.

William Macart and Ethlyenne Bradford.
"A Legitimate Hold-Up."
25 Mins.; Full Stage.
Orpheum, Harrisburg, Pa.

"A Legitimate Hold-Up," presented by William Macart and Ethlyenne Bradford, won immediate favor, being clean cut, full of action, having pleasing dialog and just plot enough to well balance the act. It has possibilities that will net take long to develop and make a big winner of it. The monolog of Mr. Macart is delivered in the first scene. The second gives Miss Bradford plenty of opportunity and her work was keenly appreciated. The act is very interesting and entertaining and made a decided hit here. *J. P. J.*

BEDFORD PALACE.

London, Feb. 20.

There is too much of the "close harmony" thing at the Bedford Palace this week. Also a great deal of bad comedy, something that can be picked up anywhere around here at any old time. However, the Bedford knows its crowd, and everything seems to go.

For instance, there was Jock Campbell, a comedian, who wouldn't even make an usher turn over in his sleep, but Jock got away with the one about the audience looking on the back of the program for the chorus of a song. The chorus wasn't there; it's a grand joke.

Cole and Wood have a sketch during which the husband causes a few laughs by explaining to his wife why he is drunk. If the woman in the act wore her gown any lower, she would have to explain a few things herself.

Cyrus Dare is listed as a "baby mimic." Cyrus looks old enough to do better. The Georgio Trio sings, and one is nearly a comedian. The title intimates the act is from Georgia. If they spelled Georgia correctly, it might help the house out about the song. Mamine Fredericks looks and dances like an American. She is singing "Take Me Out to the Ball Game." That has as much chance over here as "How I Love My Cricket Game" would have in America. But Mamine ought to hop along on the success road.

Edie Gray and Boys turned out to be Edie and a boy and girl, who have harmony backed off the boards. The boy dances and the girl tries.

Beale and Broadway are another couple who went after the barber shop school of singing. The effect was similar to two souses standing against the bar. Mlle. Pollo has an aerial act, doing nicely. This style is almost extinct in the London halls. Damerall and Rutland have possibly the worst comedy act on the stage, but the Bedford crowd ate it up. Raglus, a tramp juggler, must have been "laying off" while W. C. Fields was over. He hasn't missed anything Fields does, but was modest enough to change the pool table into a billiard one, though retaining the mirror at the back.

The closing act was the usual melodramatic sketch, with Arnold Bell and Co. the guilty ones. It seems Harry Day sends for this collection when nothing else can be obtained. They are never seen anywhere else. The sketch is called "An Actress' Honor."

SCRIBNER'S BIG SHOW.

Sam A. Scribner's "Big Show" has undergone almost a complete metamorphosis in the costuming, and nearly so as to the comedy. The olio remains as when this company was seen at Euson's, Chicago, with a first part at that time just as bad as they make them.

The cast of principals remains the same, so the backwardness of Mr. Scribner's show earlier in the season may be laid at the door of "material," or in the direction of the handling of it.

With the "Big Show" now, the pieces are lively and fast running, excepting a sag at the opening of the first part.

This ought to be closed up, but it is not so readily noticeable as the drag in the olio caused by too many acts, including a couple which should not be there at all. One is the Columbia Musical Quintet. It is not really a musical act, although five young women handle brass instruments. Falardo should be either taken out, or if necessary, as an act in "one," held down only to the actual time required for the setting of the stage behind him. He is one of the big hits of the show as "The Mummy" in the opener, and a great deal of his specialty is merely a variation of the guttural sounds uttered by him in that character. He did nicely also as the count in the burlesque. With the olio chopped to prevent the weariness now caused, Mr. Scribner would have a speedy playing performance from rise to fall of the curtain.

Tuesday night at the Murray Hill, the house was sold out, and the comedians made the audience (containing at least 300 women) laugh continually to the last minute, without causing the most modest of the gentler sex a suspicion of a blush.

Seven "show girls" are wearing more becoming and apparently expensive gowns than seventy-five per cent. of all the female principals in burlesque. The dressing is pretty throughout, and frequently changed. If Lillian English would lose her white gown for a little while in the first part, it would help the general scheme. Especially might she do this when jointly leading a "Georgia" song with Clara Raymond. The chorus of sixteen or more is very tastefully costumed in blue and yellow dresses behind the two girls. Miss Raymond changes (as she does often) to a harmonizing blue, but Miss English persists in the white, knocking the color out to bits almost. Miss Raymond also looked very well in blue tights after, and the Scribner show has a record for keeping away from the monotonous "pink" which predominates among those managers who "know what the burlesque houses want."

The show opened with the chorus in tights (cerise colored) and the finale of the second piece with "The Lovin' Kid," sung by John Lorenzo, was nicely blended from this number with the stage a moving picture of girls and shades, the opening tights of the show again coming into view on a few young women.

The songs are as current as the dresses. Miss Raymond sang quite distinctly "Somebody Ought to Tell Her Husband." Her enunciation made a recitation nearly of the number, but brought out the lyrics

and secured encores for Clara, who displayed something new in the dressing division, a garter just below the knee of her brown soubret costume—and there was a tassel hanging to the garter! A circlet of suspicious diamonds hung around her neck. Miss Raymond wore the brown dress during the burlesque, changing for a moment by throwing a gingham Mother Hubbard over it, while she and William Maussey as two "kids" sung "Harvest Moon," another song hit. They all are with "If I Could Gain the World by Wishing," a "straight" number, about the leader, rendered in a very pretty soprano by Lydia Jospy, one of the Brianza Trio, Italian Street Singers, with a pleasing tenor in addition to the girl. The act was the hit of the olio, closing it, having "Chirry Birry Bee" for the last encore winner.

The first part is "Tourists in Egypt," retaining "the Mummy" of Falardo and the specialty of John Lorenzo, "The Crazy Musician," during which Mr. Lorenzo has an eccentric dance with a wonderful step, causing bewilderment as to how the balance is maintained during the execution. His piano work and comedy, assisted by Mr. Maussey, was nothing short of a "riot."

The individual hits in the show were plenty, many brought about through the comedy. With the exception of the "salaam" and "bug" bits, the fun has been derived from old timers, but worked well and somewhat differently by the comedians and "straight" men. This was particularly so in the burlesque, "The Carnival of Venice" in the "duel" and "table" scenes.

Helena May holds a nondescript position in the company, but leads the finale of the first part, held over from last season, and held over from the "drum chorus" of "The Follies of 1907" the season before that. It gives a corking finish, the travesty intermingled with the patriotism and the girls marching in the audience doing the work. A burlesque band by the men helped some. Miss May has little to perform other than the wearing of tights and appearing as the daughter in the conventional "rube" comedy drama of Black, Frank and Co., called "The Advance Agent," where Maurice Frank's striking resemblance in make-up to Sam Deasauer (program) is also the most noticeable item of it.

Mr. Maussey plays an Irishman and German, besides the momentary "kid." He is in the midst of all the humor, and has much in common with Lorenzo's tramp. The latter is sometimes hard, but goes through rather well as a whole, and is a laugh getter of no mean proportions.

Jean Bedini, of excellent and impressive appearance, is the leading "straight," followed by Mr. Frank and the couple from the Italian Trio.

Bedini and Arthur make a valuable comedy juggling act in the show, and "Arthur" Roy does a nice little bit as a disguised "Salome." There is a black-haired chorister in the opening of the burlesque, who did she have her skirt cut as high as her corset is low, would also be in the "Salome" class for dressing. In the opening chorus of the show, one of the young women allowed a shoulder strap to slip down, and it seemed for a moment she would give an involuntary physical display.

Miss English left a pleasant remembrance in an all-white suit of tights,

(Continued on page 19.)

COLONIAL.

Playing in New York for the first time since their return from abroad (having landed in the country but a week or so before) the Dunedin Troupe of cyclists on Monday evening had the latest melodies for the incidental music accompanying their crack manoeuvres on wheels.

Closing the program, the act went very big, with the tall boy still the star with his solo trick riding. The girls are as lively, look as well and as acrobatic as ever, and the act is a sure winner anywhere. It could even stand a cut of a minute or two.

Four numbers with singing following one another, the intermission only separating, caused the bill to have an overabundance of tunes, with the blackface man of Keller and Mack also there in the song line. The show, however, pleased the house all the way, with two sketches the two largest hits.

For laughs and good comedy, "The Devil and Tom Walker" ran away with the show. The other sketch was "Captain Barry" played by Fiske O'Hara and Co. The laughs John B. Hymer as the imitable negro King of Hell received would measure a mile. The groundwork of the piece is so humorous, with the dialog gauged only for hilarity, that the piece is undoubtedly one of the prize comedy turns of the season. David Walters as "The Devil" attracts and merits special notice.

Mr. O'Hara is the striking type of the "laughing blue eyes" Irish singing melodramatic actor. Mr. O'Hara's face is always smiling as well. The sketch, while slight, fulfills its vaudeville mission, and O'Hara's personality and singing do the rest. During the several curtain calls he repeated the chorus of "Nora" twice. James E. Miller (the priest) and J. P. Sullivan (Sir John) are easily distinguishable among the cast. The others (excepting the prettiness of Marie Quinn) are just there.

A third sketch contained Charlotte Townsend and Co. in "The Troubles of Two Working Girls," a dramatization of grammar and slang from newspaper stories. Miss Townsend does much more for it as the telephone girl than the oft-repeated grammatical errors.

The finish of the Big City Four is the best of the turn through the comedy in "The Old Oaken Bucket." Following with "Don't Take Me Home" (including the "patter" chorus) clinched a success of some proportions although the first part might be trimmed down, and it wouldn't harm to drop all the solos excepting the bass. Even here the selection might be changed. The concerted singing is the most agreeable. Since the "bucket" has good comedy, the "Home" song could be made so in addition by a couple of the four playing "souses." The dressing, pretty sack suits and straw hats, gives a neat appearance.

For his second week Geo. Mozart returned to the "hat drama" used by him over here a couple of seasons ago. The audience laughed also as they did then. The clarionet and imitation of a "Dutch band" closed. Opening the second half, the Otto Brothers scored hard with tangled talk as Germans, with the conventional "operatic burlesque" to close.

La Velle and Grant were the first to show; Quinlan and Mack right after.

Stms.

LINCOLN SQUARE.

If last week's show at the Lincoln Square was unsatisfactory, this week's is more so. For a starter both the sketches that held the boards there last week are held over. Maude Odell and Co. and Howard Hall and Co. were by no means good attractions for the first week. For the second, they give the proceedings an awful jolt. In the first half McWatters and Tyson and Lucy Weston made the house look like a vaudeville establishment and again at the finish Jack Lorimer (New Acts) and The Heras Family did the same service. The rest of the bill was wholly inadequate.

If for any reason it is necessary to play "The Man Who Dared" in a vaudeville theatre, at least they should provide quarters for the lion in some distant place. Tuesday night Leo made his presence felt at the rise of the curtain and every number on the program played to the accompaniment of his doleful roars. One service that Mr. Hall can do for his fellow artists is to provide a sound-proof vault for the animal. If he doesn't some justly indignant monologist will come around in the dead of night, and there will be a second stuffed lion to decorate the lobby of the Lincoln Square. There's one there now that Mr. Hall killed in self defense. George C. Davis, whose monolog was almost wrecked by the lion's noise, could have pleaded the same excuse. They've eliminated the Hebrew comedian from the sketch and audited their betting accounts. This is some improvement. But the sketch is past saving.

The last observation goes also for Maude Odell's vehicle. "The Maid at the Bath" simply reeks with mushy sentiment. If a young man tried to make love to a husky girl like Maude Odell in real life as Harold De Coste does on the stage, he straightway would have "his block knocked off." The way William H. Turner as "an old roue" fairly froths at the mouth in his gloating ecstasy over the model is most indelicate.

McWatters and Tyson registered a large sized hit in the "No. 3" position. They might well have exchanged places with either of the sketches to the improvement of the show. Miss Tyson's "Eyes" song scored an immediate hit and the travesty on "The Thief" worked up into a splendid laughing "bit." The sketch has plenty of variety and action due to the diversified talents of the vaudeville-trained principals.

Lucy Weston got her best response from her closing number "My Husband's Left Me Again," a capital comic, with just the right shade of spice in the lyrics. The earlier songs, handled in the English girl's hoydenish style, scored strongly.

Miss Olive opened the show. The speed with which she runs through her work disguises completely the simplicity of her feats and gives the act a striking appearance, helped out by bright dressing.

George C. Davis uses a number of stories that have been current some time, but a fresh tale or two brighten up his talk. The extemporized verses at the finish are his applause getters. Harding and Ah Sid opened after the intermission, while The Heras Family, reduced to seven members, closed the show. The act is working in first-class form. Some of the acrobatic feats to and from three-high formations are startling. Rush.

GREENPOINT.

Good, clean, fast vaudeville at the Greenpoint this week all the way. It's a great boost for clean material to watch the results attained by the numbers, each scoring a solid success. The bill is in keeping with the bright, fresh, cheery atmosphere of the house.

There was only one drag on the evening's proceedings, and that was "The Seven Hoboes," who seemed out of place with the surroundings. The act itself is all right in a way, but it happened to be coupled with several bright, attractive-appearing numbers, and it is in wrong a little. The Greenpoint audience would naturally be expected to fall all over themselves about the act, but they were, if anything, reserved. One number alone carried "The Hoboes" through. It was Sam Dody's singing of "Brudde Sylvest." Dody was about the first to sing the song, and he still retains the championship belt. A pleasing baritone number was also worthy of mention.

Sam Chip and Mary Marble were the top liners. Put one bet down on Chip and Marble for the season's prize. A better combination than they would be difficult to imagine. "In Old Edam" is the name of a cute little skit that allowed both principals to introduce numbers. The best part of the sketch is that it allows them to appear in the quaint costume of the Dutch. But it isn't the sketch, it's the principals, first, last and all the time.

Will H. Fox was there with a genuine three-story hit. After he had shown all his tricks on the piano, Mr. Fox did a five-minute monolog in "one" that was a screacher. Fox does not need to worry if his trunks are late or lost, for he can go after them straight and get away easily. One thing that is nice about Mr. Fox's talk is the care and attention he gives to the English language.

Hill and Whittaker, another musical number, put over something that was substantial. Aside from the very pleasant music of the duo and the excellent singing of Miss Whittaker, here is another instance of care and attention bringing rewards. A neater looking couple couldn't be desired. Miss Whittaker looked fine in a white lace gown, while Mr. Hill's evening dress is correct in every detail.

Loney Haskell was on a trifle early, but "the rascal" was there with several locals, besides his regular routine, and went through swimmingly. Haskell belongs to the small crowd always having at least one or two new ones up their sleeves, and this week is no exception.

Mr. and Mrs. Stuart Darrow made a bully opening number. The pair have a little something on most of the others in their line. Picaro Trio closed the show and held up their end. The boys have developed into a first-rate acrobatic number. The work is all fast and clean cut. They have two or three leaps into hand-to-hand balance that are corkers. The comedy, a very small matter, should be dropped entirely.

Hallen and Fuller, New Acts. *Dash.*

All is quiet in Fall River, Mass., again. The Mayor this week reinstated all the theatrical licenses revoked at once February 22. The revocation order was issued in the hope that it would arouse public sentiment against a local crusade.

AMERICAN.

This week's bill at the American is one of those that will bring the house once more into the "talked of" class. It is vaudeville of the tip-top kind, although there are a few faults that could have been remedied to the advantage of the entire program on Monday evening. The principal one is allowing the acts to stretch out a half dozen unnecessary encores. When the music hall idea was first adopted the "do yours and get through" policy was the most pleasing feature. It has drifted back into the ways of the regular vaudeville houses, though, and should be pulled up with a jerk.

The program held two or three solid hits Monday night with Harry Von Tilzer and Sydney Drew having a little the best of it. Drew is playing for the first time in New York this season "Billy's Tombstone," last year's biggest comedy sketch success. Mrs. Drew is not in the cast. While her absence is felt, Frances Keenan (who also played it for a time last season) does exceedingly well. The act possesses unlimited fun values, and as a legitimate comedy sketch has no superior in vaudeville.

Harry Von Tilzer is also having his first vaudeville fling in some time. The popular composer has a choice budget of songs. Most have been heard before, but not in just the way Von Tilzer interprets them. Mr. Von Tilzer used two "plants" for "Taffy," and while they do more for the song than anyone who has sung it, they do not come under the head of "boosters." A cuter pair of youngsters would be hard to find. They are two tiny tots, a boy and a girl. The house went crazy over them.

Katie Barry has never brought forth anything better than her present offering. With the exception of one song her material is all new. She has a very funny bit on the virtues of the onion, and for a close does a "Woman Suffragette" speech capably.

The Three Keltons were the big surprise of the bill. Following the big, heavy program in next to closing position, and just after Stella Mayhew, they put over a solid hit. There are probably many better woman hard shoe dancers than little Gladys Kelton, but if there is a prettier one she has not shown to date. Gladys has discovered that the arms and hands play somewhat of an important part in the dancing, and the way she uses hers is a treat.

May Ward and her "Dresden Dolls" made a lively turn that helped. The dressing has been brightened up and a new batch of "broilers" found. Finley and Burke travestied themselves into favor. They are doing their routine without change, and getting away nicely.

Ned Nye and Ida Crispi were handicapped by rather an early position. They caught a great many of the tardy ones on the come-in, and it was not until the act had gotten fairly started that the house quieted down.

John Nestor is again singing illustrated songs, and unless the top of the house and the "song plugging" can be curbed, the illustrated songs will soon be no more.

The Three Saytons scored strongly in an important position. The act should go no further than the removal of the alligator skins.

Slater and Williams opened.

Mike. Vanity and Three Lloyds, New Acts. *Dash.*

HAMMERSTEIN'S.

Hammerstein's doesn't get into its wonted atmosphere this week until after intermission. The first half of the bill has scarcely one of the familiar names. Belle Blanche was the nearest approach to a "regular." The Leanders opened the show, suffering severely from the position. Their comedy bicycle turn, "A Night at the Beach," had a bad time of it, with the audience walking in on it. The finish won applause and closed nicely enough. Almost the same condition faced Frank Rae and Gussie Brosche. Mr. Rae's opening in "one" was rather quiet to follow the knockabout of the bicyclists, and except that it was necessary for the setting of the full stage, could well have been dispensed with. Close to the finish a capital bit of foolery with a stage hand brought laughs.

Sammy Watson's Farmyard was in the unaccustomed position of "No. 3." The audience was settled by this time and Wilson did very well, especially with the trained porker. Then came Belle Blanche with a new series of impersonations. The list included the unauthorized imitation of Irene Franklin singing "Red Head" without music. Miss Blanche is slighting this. The mimicry is excellent up to the last few lines. Then she hurries to the finish in slipshod manner. The other impersonations were James T. Powers in a song from "Havana," Marie Cahill in the "Arab Love Song," Bessie McCoy and a couple from Miss Blanche's old repertoire.

Neil Burgess and Co. closed the first half. Somehow the Hammerstein crowd did not take to the tabloid version of "The County Fair" with any great enthusiasm. After all, the horse race is the big incident in the sketch, and it is perhaps due to the fact that it is not worked up for its full climactic value that it fails to arouse proper interest. A good deal of time is given to comedy incidentals that do not refer to the contest. For sketch purposes, most of this labor is lost.

Willie Holt Wakefield, in spite of the difficulties of opening after the intermission, brought down the undoubted hit of the evening. She held the stage for twenty-five minutes, did an encore and was then forced to make a curtain speech. So much to the credit of a fine, graceful bit of entertaining. Miss Wakefield could face no more complete test of her ability than the Hammerstein audience. Her success this week completes her vaudeville achievement.

Howard and North were very much at home. "Back at Wellington" is a bit of humorous writing in the first place, and the pair never for an instant sacrifice logical character relations for the sake of a laugh. The faint suggestion of pathos that runs through the sketch serves admirably to throw the comedy into contrast and gives the characters a substantial foundation for human appeal.

"That" Quartet, next to closing, made their entrance to the usual reception. The four are singing in good form, using several numbers. Pringle has a new solo, away from the familiar songs used by bass singers. Jones did nicely with a "coon" song and the closing medley brought the boys back for an encore.

Princess Raja, as usual, closed the bill. *Rush.*

THIRD AVENUE.

A week ago last Sunday Frank Keeney announced in the newspapers the beginning of vaudeville at the Third Avenue Theatre, a playhouse that has burned up more speculative money within the last five years than any other in town. On Wednesday night of this week the audience there filled the place to the limit of the fire regulations. Even the boxes were filled to overflowing. It was amateur night, and this may have accounted in part for the attendance, although an advance in the admission scale could easily be considered to have balanced the special occasion. House attaches declared that from the end of last week the house played to almost capacity business. The seats begin to fill up toward the middle of the first evening show (performances start at 7:45 and 9:30). By the end of that performance the house is packed.

All calculations as to the temper of the audience under normal conditions were disturbed by the introduction of the amateurs. An unusually long string of them occupied the stage until after 10:30. After the distribution of prizes the spectators began to depart and the late show played to about a twenty-five per cent. audience. The people displayed a decided favoritism for the act of Bunth and Rudd, from which it would appear that they like strong comedy. A series of fairly well done impersonations of vaudeville celebrities, by Leslie and Baker, received only perfunctory notice, although the pair worked out a fast singing and dancing specialty.

The admission runs from 10 to 20 cents, with boxes at 25 cents. One is foolish to pay for a box seat, however, because under a ridiculous checking system, the ushers inside have no means of telling that the visitor is entitled to the privilege. The ushers are no better off when the auditor is not entitled to a box seat and are helpless to resist an interloper. The Wednesday night wise ones took advantage of this and there were a good many more people in the boxes than should have been there.

Six acts made up the regular show, beside the pictures and illustrated songs. They go to make up a capital entertainment for the money this week.

Hubert DeVeau opened the proceedings. If some of his productions on the sketching board are rather long in the making and rough when completed, at least the artist attends strictly to his proper business and does not insist upon talking. Leslie and Baker were second, and Adams and White, the novelty musical pair, were third. It is worthy of note that the women of both teams wore silk stockings and their costuming was bright and fresh, that of Miss Baker being even elaborate. That's a good average for a popular priced vaudeville show.

Bunth and Rudd were on at 11:35, but enough people remained to make some sort of demonstration, and even the Four Dancing Delnos, who followed, created a stir with their hard shoe dancing. The two girls of the quartet dance nicely enough, but they put an awful crimp in the show's average for dressing by wearing cloaks of a bygone fashion and ugly soubret dresses that were about as graceful as sweaters.

The Hagenbeck Polar Bears put a first rate finish to the bill. The whole show runs off quickly and smoothly and the back stage arrangements appear to have received some attention. Mr. Keeney appears to have put over a winner in the East Side former hoodoo establishment. *Rush.*

CARDS WILL BE MAILED UPON REQUEST

The Chas. K. Harris Courier

Proctor's Bijou Dream,
Newark, N. J.
2/20/09.

MR. MEYER COHEN,
Care Chas. K. Harris,
31 W. 31st, N. Y. C.

Dear Mr. Cohen: I have just finished reading Sol Levey's letter to you in last week's VARIETY and was disappointed that he forgot to tell you I used Mr. Harris' great ballad, "Nobody Knows, Nobody Cares," during the opening week of Proctor's, Newark. Sol Levey can still hear the applause that the song received after bawling the audience spellbound until the final note had died out. For the opening week I was asked to put on the best, the very best, and made no mistake in picking out that one great ballad, "Nobody Knows, Nobody Cares." Tell Mr. Sol Levey that the next time he thinks of writing you to call me up and include my remarks about the best sentimental ballad ever written and that I ever sang. Yours very truly,

CHAS. HENRY EARLE.

CHAS. K. HARRIS,

31 WEST 31st ST., NEW YORK.

MEYER COHEN, Manager,
Chicago, Grand Opera House Bldg.

El Barto, 2531 N. Hollywood, Phila.
El Cota, 1143 B'way, N. Y.
Elastic Trio, Majestic, Pittsburgh, Indef.
Ellbridge, Press, Alhambra, N. Y.
Elliot's The, O. H., 8 S. S. Pittsburgh, Indef.
Ellsworth & London, Grand, Tacoma, Wash.
Emerald, Connie, 41 Holland Ed., Brixton, London.
Emerson & Baldwin, 50 Rupert, Coventry, Eng.
Emmett, Hing J., & Co., Keith's, Providence.
Emmett & Lower, Electric, Kansas City, Kas.
Emmett, Gracie, & Co., St. Louis, Mo.
Empire Comedy Four, Proctor's, Albany; 15, Pol's, Worcester.
Engel, Lew, 2234 Chaucery, Brooklyn, N. Y.
Englebrecht, Geo. W., 300 W. 8th, Cincinnati, O.
Enigmarelle, 252 Flint, Rochester.
Espe, Al. & Co., Lyric, Danville, Ill.
Evans & Lloyd, 923 E. 12th, Brooklyn, N. Y.
Everett, Sophie, & Co., cor. South & Henry, Jamaica, L. I.

Fadettes of Boston, Majestic, Chicago.
Fairchild, Mr. and Mrs. Frank, Lyceum, Minot, N. D.
Fantas, Two, Van Buren Hotel, Chicago.
Fantons, Three, Pantages', San Francisco.
Farlandau, Camille, Rice & Barton's Gaiety, B. R.
Farrell, Billy, Moss & Stoll, London, Eng.
Farrell-Taylor Co., Orpheum, Los Angeles.
Faust Bros., 242 W. 43d, N. Y.
Fay, Anna Eve, Melrose Highlands, Mass.
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.
Faye, Elsie, & Miller & Weston, Orpheum, Portland, Ore.
Faye, Kitty, & Co., Casino, Washington, Pa.; 15, Star, Monessen, Pa.
Fendell, Sam'l J., Strolling Players Co., B. R.
Ferguson, Mabel, Castle Square Stock Co., Boston.
Ferguson, Dick & Barney, G. O. H., Grand Rapids; 15, Bijou, Muskegon, Mich.
Ferguson & De Rose, 313 E. 71st, N. Y.
Ferguson Frank, 450 E. 43d, Chicago.
Fenard, Grace, 15, Star, Chicago.
Ferry, Human Frog, New Home Hotel, Pittsburg.
Field Bros., 62 E. 106th, N. Y.
Fields, W. C., Keith's, Portland, Me.; 15, K. & P.'s 125th St., N. Y.
Fields, Will H., Bijou, Superior, Wis.
Fields & Hanson, Terrace, Belleville, N. J.
Finlay & Burke, Box 193, Onset, Mass.
Finlay, Jack, 1911, South Chadwick, Phila.
Flabe, Gertrude, Miner's Americans, B. R.
Fisher, Mr. & Mrs., Perkins, Majestic, Chicago; 15, Shea's, Buffalo.
Fiske & McDonough, 273 W. 107th, N. Y.
Flaherty, Dan, City Sports, B. R.
Flomen & Roth, 678 Wells, Chicago.
Fleming, Mamie, Broadway, Camden, N. J.
Ford, Chas. L., 327 E. Jackson, Muncie, Ind.
Fords, Famous, 391 O'Connell Ave., Brooklyn.
Forester, Musical, 508-59 Dearborn, Chicago.
Forrester & Lloyd, 1553 B'way, N. Y.
Fox & Evans, Broadway, Butte, Mont.
Fox, Imro, Orpheum, Oakland.
Franklin & Green, G. O. H., Pittsburg; 15, Proctor's, Albany.
Frey, Fred, Eagle, Ogdenburg, N. Y.
Frey Trio, Majestic, Galveston.
Friend & Downing, 418 Strand, London, Eng.
Francisco, The, Miner's Merry Burlesquers, B. R.

RUTH FRANCIS IN VAUDEVILLE.

Fredo, Geo., Saratoga Hotel, Chicago.
Freeman Bros., Rose Sydney's London Belles, B. R.
Frevoll, Frederick, 148 Mulberry, Cincinnati, O.
Freeman, Frank F., Hastings' Show, B. R.
Froslin, 170 W. 47th, N. Y.
Fullerton, Lew J., Summer Pl., Buffalo.
Fun in a Boarding House, Keith's, Phila.; 15, Shea's, Buffalo.
Furnam, Badir, Tottenham, Court Rd., London, Eng.

Gaffney Girls, 494 West Madison, Chicago.
Gainsboro Girl, Cook's, Rochester; 15, Shea's, Buffalo.
Gale, Ernie, 189 Eastern, Toronto.
Galletti's Monkeys, 804 N. Maplewood, Chicago.
Garden & Sommers, 140 W. 42d, N. Y.
Gardner & Lawson, Box 720, Birmingham, Ala.
Gardner, West & Sunshine, 24 Elm, Everett, Mass.
Gardner & Viner, Orpheum, Atlanta; 15, Colonial, Norfolk, Va.
Gardner, Three, Children, 1955 W 8th, Phila.

BILLY GASTON
AND
ETHEL GREEN
March 8, Dominion, Winnipeg.

Gath, Carl & Emma, Savoy, Fall River, Indef.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 10th, N. Y.
Gebhart, West & Berner, Hippo., Pittsburg, Pa.
Genaro Band, Orpheum, New Orleans.
Gibson, Sydney C., Orpheum, Sioux City, Ia.
Gibson, Fay, Standard, Davenport, Ia. Indef.
Gilden Sisters, Empire, Atlanta, Ga. Indef.
Gill & Alker, 48 Ridgewood, Newark, N. J.
Gilmore, Mildred, City Sports, B. R.

EARL GILLIHAN AND TOM MURRAY March 8, Orpheum, Reading.

Girdler's Dogs, 1553 B'way, N. Y.
Giroy, Haynes & Montgomery, 15, Pol's, Wilkes-Barre.
Glendower & Manion, Lyric, Mobile.
Glose, Augusta, 15, Anderson, Louisville.
Godfrey & Henderson, Majestic, Montgomery; 15, Majestic, Birmingham.
Gossans, Bobby, Orpheum, Dunkirk, N. Y.; 15, Orpheum, Franklin, Pa.
Glover, Edna May, Gay Musician Co.
Goodman, Joseph, Theatrum, Delaware, O.; 15, Terry's, Bowling Green, O.
Goldberg, Joseph Mgr., Harris, Bradock, Pa.
Golden & Hughes, Montawk, Passaic, N. J.
Goldfinger, Louis, 802 E. 168th, N. Y.
Goldie, Rube, 113 Prince, Newark, N. J.
Goldman, Abe, New Century Girls Co., B. R.
Goldsmith & Hoppe, Orpheum, Oakland.
Gordon, Belle, P. O. Box 40, N. Y. C.
Gordon & Marx, Orpheum, Butte.
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.
Gould & Rice, 326 Smith, Providence.
Goolmans' Musical, 8 Matthews, Binghamton.
Gottlieb, Amy, 446 North St., Lewis, Chicago.
Gracen, The, 418 Grand, Brooklyn.
Graham, R. A., Dime, Walla Walla, Wash. Indef.
Grant, Bert & Bertha, Hathaway's New Bedford; 15, Hathaway's, Brockton, Mass.
Grant, Sydney, 299 W. 261st, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray & Graham, 15, Orpheum, Salt Lake.
Gray & Van Lieu, 2 Kentucky Ave., Indianapolis.
Green & Weathers, Cherry, Rumford Falls, Me.
Griffin, Babe, Thoroughbred, B. R.
Grimm & Satchell, Star, Cripple Creek, Col.
Grossman, Al, 532 North St., Rochester.
Gruet & Gruet, William's Imperials, B. R.
Guarin, Louis, Metropolitan Hotel, Brockton, Mass.
Gulfoyle, Joseph V., 22 W. 123, N. Y.
Guld, Martin J., Wigwam, Martinsville, Ind.
Gwiger & Walters, Cook's, Rochester; 15, Temple, Detroit.

Hadjl, Great Falls, Montana.
Haggarty & Le Clair, 129 17th St., Detroit.
Halliday & Curley, 1553 B'way, N. Y.
Hale, Lillian, & Co., 2010 N. Marvive, Phila.
Hale & Hartly, 96 Fourth St., Pittsfield, Mass.
Haley & McKesson, Ducklins, B. R.
Hallman & Collins, Wash. Society Girls, B. R.
Hamlin & Noyes, 1614 1st, Nat'l Bank Bldg., Chicago.

CLASSY



LAUGHING MACHINE

IN ONE

Hamlin, Hugo, William Tell House, Boston.
Handler, Louis, Orpheum, Minneapolis.
Hannon, Diggs & Burns, 39 N. Clark, Chicago.
Hansy & Jones, 1513 Watts, Phila.
Hanson, 1037 Tremont, Boston.
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.
Hanvey & Baylies, 270 W. 39, New York.
Harland & Rollinson, 18 Repton, Manchester, Eng.
Harris, Harry I., 2252 Wabash, Chicago.
Harris, Chas., Lyric, Danville, Ill.
Harris, Sam, Vogel's Minstrels, B. R.
Harris, Hattie, New Home Hotel, Pittsburg.
Harrington, Giles W., 624 Acklin, Toledo.
Harrison, Al, Folies of the Day Co., B. R.
Harmonious Four, Gem, St. Louis, Indef.
Harvey, Elsie, & Boys, Colonial, Lawrence, Mass.
Hastings & Wilson, Hathaway's, Lowell; 15, Orpheum, Allentown, Pa.
Hatches, The, 304 W. 38th, N. Y.
Hawkins, Jack, 12 Portland, Cambridge, Mass.
Hawley, E. F., & Co., 55 11th, Detroit.
Haynes, Jessie J., 21 E. Robinson, Allegheny, Pa.
Hays Uncycline, 459 W. 6th, Cincinnati, O.
Hays, Ed & Clarence, Altoona, Pa.
Hayter & Janet, Lyceum, Calgary, Can.; 15, Enrocka, Lethbridge, Can.
Hayman & Franklin, St. Kilda Hotel, N. Y.
Hazard, Lynne & Bonnie, 251 E. 81, Chicago.
Healy, Jeff & La Vern, Rice & Barton, B. R.
Hearn & Rutter, Pantages', Spokane, Wash.
Heaton, Billy, Charleroi, Pa. Indef.
Helm Children, Orpheum, Atlanta; 15, Colonial, Richmond, Va.
Hebard, Myrtle, Ma's New Husband Co., Indef.
Helston, Whally & Lottie, 1908 Columbia, Phila.
Henshaw, Edward, 80 E. 16th, N. Y.
Henry & Young, Crystal, St. Joe, Mo.
Henry, Jack, L. Lale, Leicester Sq., London.
Henry & Liel, Merry Maidens, B. R.
Herbert & Brown, Fields' Minstrels.
Herbert, Bert, Hart's Bathing Girls Co., Indef.
Herbert Bros., 235 E. 24th, N. Y.
Herbert & Vance, 1345 John, Cincinnati.
Herrman, The Great, 103 Rue Folle, Mericourt, Paris.
Herrmann, Adelaide, Gileys House, N. Y.

Hibbert & Warren, 15, Orpheum, Spokane.
Hickman Bros. & Co., Colonial, Lawrence; 15, Pol's, Bridgeport.
Hickman, Willis & Co., Pearl River, N. Y.
Hill, Cherry & Hill, 139 E. 16th, N. Y.
Hill & Whitaker, Keith's, Boston; 15, Trent, Trenton.
Hill, Anni, Vanity Fair, B. R.
Hilton Troupe, City Sports, B. R.
Hodges, Musical, Majestic, Ft. Worth; 15, Majestic, Dallas.
Holland, Webb & Co., Cooper, Mt. Vernon, O.; 15, Liberty, Pittsburgh.
Holman Bros., Family, Shamokin, Pa.; 15, Family, Chester, Pa.
Holmes & Holliston, Majestic, Denver.
Hines & Remington, Rudolph & Audolph Co.
Hoerlein, Lillian, Wintergarden, Berlin, Ger.
Hoffmanns, Cycling, Stanley Hotel, 3 North Clark, Chicago.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Horan, Eddie, 1553 B'way, N. Y.
Horton & La Triska, Pol's, Springfield; 15, Pol's, Bridgeport.
Howard & Co., Bernice, 3007 Calumet, Chicago.
Howard Bros., Moss & Stoll Tour, Eng.
Howard & Howard, Majestic, Chicago.
Howard & St. Clair, Vaudeville Club, London.
Howe, Laura, 298 Harvard, Brookline, Mass.
Howard's Ponies & Dogs, Pol's, Wilkes-Barre; 15, Orpheum, Allentown.
Howell & Scott, Moss & Stoll Tour, London, Eng.
Hoyt & McDonald, National Hotel, Chicago.
Huegel Bros., 118 E. 24th, Erie, Pa.
Hughes' Musical Trio, 73 E. Main, Webster, Mass.
Hughes & Cole, 2617 So. 11, Phila.
Hughes, Johnny & Mzie, Majestic, Des Moines, Ia.
Hurley, Musical, 152 Magnolia, Elizabeth.
Hurst, Minola Marda, Cardinal, Basel Suisse, Ger.
Hurwood, W. O., Lyric, Paris, Texas, Indef.
Huston, Arthur, Keith's, Providence; 15, Colonial, Lawrence.
Hyatt, Larry H., Lyric, Greenwood, S. C., Indef.
Hyde, Rob & Bertha, Lyric, Columbia, S. C.; 15, Crystal, Wilmington, N. O.
Hylands, Three, 23 Cherry, Danbury, Conn.
Hymer & Kent, Pol's, Waterbury.

Ingram & Hyatt, 1514 Edmondson, Baltimore.
Innes & Ryan, Novelty, Topeka, Kan.
International Four, Watson's, B. R.
Ioleen Sisters, Miles, Minneapolis.
Irving, Thomas L., Palm, Syracuse, Indef.
Irving, Musical, 80 Boston, Newark, N. J.

Jackson Family, Winter Circus, Reading, Mass.
Jacobs & West, 205 E. 2d St., Jamestown, N. Y.
Jacobs, Marcy, & Boys' Band, 20 W. 12th, N. Y.
James & James, Orpheum, Troy, O.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., Indef.
Jefferson, Cecil, Cooper, Mt. Vernon, O.; 15, Orpheum, Canton, O.
Jennings & Jewell, Main, Peoria, Ill.
Jerge, Alene & Hamilton, Majestic, Ashland; 15, Hippo, Huntington, W. Va.
Jerome, Nat'l S., The Rollickers Co., B. R.
Jerome & Jerome, New Century Girls, B. R.
Jes, John W., Lid Lifters, B. R.
Johnson, B. Melvin, Johnson Hotel, Lafayette, Ind.
Johnson, Carroll, Trent, Trenton; 15, Orpheum, Reading.
Johnson & Hart, Auditorium, York, Pa.; 15, Family, Shamokin, Pa.
Johnson & Wells, Mohawk, Schenectady.
Johnson, Musical, 377 Eighth Ave., N. Y.
Johnson Bros. & Johnson, Scenic, Boston; 15, Scenic, Everett, Mass.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Jones & Sutton, 224 W. 17th, N. Y.
Jones & Mayo, Pol's, Hartford; 15, Keith's, Portland.
Jones, Fire, 4803 Ashland, Chicago.
Jordan, Brauneck & Chulita, Casino, Montreal; 15, O. H., Amsterdam, N. Y.
Jooselyn, Wm. H. & E. B., Unionville, Conn.
Jules & Marson, 10 Shaftsbury, Toronto, Can.

Kalma, E. H., Niagara, Niagara Falls, N. Y.
Kane, Leonard, Empire, Los Angeles.
Karno, Al, Co., Alhambra, N. Y.

A NEW FIND IN VAUDEVILLE

MISS BILLEE SEATON

MANHATTAN THEATRE

Wm. J. Gane, Mgr.

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What's The Use

Of hauling around an old fashioned, heavy, canvas covered wood trunk and adding to your excess baggage expense when you can buy a **BAL FIBRE TRUNK**, which weighs 30 per cent. less and is ten times as strong? Hey? What's the use?

WILLIAM BAL, Inc. "BAL" PROFESSIONAL BUILDERS OF TRUNKS

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210 West 42nd Street, New York

Cobb's Corner

SATURDAY, MARCH 6, 1909.

No. 157. A Weekly Word with WILL the Wordwright.

RELEASED

"Take Plenty of Shoes"

Marie Cahill's Big Comedy Hit in

"The Boys and Betty"

Get It Quick from "Shapiro"

Verily 'Tis Good

OR
WILL D. COBB

1416 Broadway NEW YORK

Kartolice, Juggling, De Rue Bros' Minstrels.
Kaufman, Reba, & Ines, Folies Bergere, Paris.
Kaufman, Indef.
Kaufman Bros., 1553 B'way, N. Y.

SCRIBNER'S BIG SHOW.

(Continued from page 16.)

with a white cloak as a background. (Black would have been appreciated.)

There were three happenings at the Murray Hill Tuesday evening worth noticing. Channing Pollock was in the house, intently taking the show in; the "advertising drop" is now doing a "four-high" with Prof. Barker, a physical culture instructor, as the top mounter, almost destroying the foliage on the garden wall surrounding the "mansion," and Lorense is using Mr. Gardner's (Gardner and Stoddard) line "I'm the sole survivor of Swamp Root."

Sam Scribner, Fred Irwin and Gus Hill stood up to watch the performance, not caring to keep money out of the box office. At 10:50 when the curtain rang down, J. Herbert Mack, the house manager, was still counting up the loose change.

If Mr. Scribner wants to improve his show for the remainder of this season, he had better stick around that olio until it comes out right. He has done for his organization what few managers would have attempted so late, and comes into New York with a good and clean performance. That's setting a pretty good example.

MAURICE HAROLD ROSE.
THEATRICAL LAWYER
140 Nassau St., New York.

HARRY BULGER AND CO.

PRESENTING THE SATIRICAL PLAYLET,

"HE WAS A SOLDIER TOO"

By HERBERT HALL WINSLOW and HARRY BULGER.

Cast includes WM. P. MURPHY, W. J. WALSH and HENRIETTE BYRON

Playing United Time

J. ROYER WEST and IDA VAN SICLEN

Are creating a sensation with the Ballad
Supreme.

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"Love Days" is by Jerome and Schwartz,
and is Published by the House that Publishes

"The White Wash Man"

PUBLISHED BY

COHAN & HARRIS

115 W. 42d St., New York

Between Broadway and 6th Ave.
J. and S. Corner.

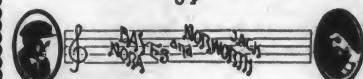
Keane, J. Warren, Poll's, New Haven; 15, Poll's, Springfield.
Keates, John V., 70 W. 100, N. Y.
Keeley & Mack, Casey Corner Girls, B. R.
Keeley, Lillian, 134 Wardsworth, E. Boston.
Keller & Chapman, 2435 E. 17th, Phila.
Keeley Bros., Bijou, Lansing, Mich.; 15, G. O. H., Grand Rapids.
Keith & De Mont, 722 W. 14th, Pl., Chicago.
Kelly, Walter C., Poll's, Wilkes-Barre; 15, Poll's, Scranton.
Keller, Major, Poll's, Waterbury, Indef.
Keltner, Three, 317 Carlisle, Dallas, Tex.
Kelly & Catlin, People's, Phila.; 15, Four Paws, Phila.
Kenton, Dorothy, Crystal Palace, Leipzig, Ger.
Kenyon & Healy, 232 Murray, Newark, N. J.
Kimball & Donovan, 113 Northampton, Boston.
Klein & Clifton, Lyric, Dayton, O.
Klug, Alice, City Sports, B. R.
Klingston & Thomas, Star Show Girls, B. R.
Kirby, Lillian, Tiger Lilies, B. R.
Knights, Ten Dark, Leeds, Eng.; 15, Cardiff, Eng.
Kobers, Three, 66 13th, Wheeling, W. Va.
Kofe, Zena, Grand, San Francisco, Indef.
Koppes, The, 117 W. 23d, N. Y.
Kohl, Gus & Marion, 911 Fourth, Milwaukee.
Koklu, Mignonette, 804 N. Maplewood, Chicago.
Kolfer, Duke, Crystal, Elkwood, Ind., Indef.
Kooper, Harry J., Buster Brown Co.
Kraton, John, Auditorium, York, Pa.; 15, Family, Shamokin, Pa.
Kratons, The, Central, Magdeburg, Ger.
Kretone, Orpheum, Atlanta; 15, Colonial, Richmond, Va.
Kurtis, Busse, Lyric, Mobile, Ala.; 15, Majestic, Montgomery.

Lakola & Lorain, Palace Hotel, Chicago.
Lampe Bros., 1553 B'way, N. Y.
Lane, Eddie, 806 E. 78d, N. Y.
Lane & Adell, 332 Genesee, Rochester.
Langdon, The, Minot, N. D.
La Blanche, Great, Pastime, Sanford, Fla.
La Clair & West, Colonial, Dallas, Tex.
La Matella, 1553 B'way, N. Y.
La Fayette, Lamont Co., 2909 Corman, Cincinnati.
La Fleur, Joe, Orpheum, New Orleans.
La Mar, Sadie, Strolling Players, B. R.
La Mase Bros., Moulin Rouge, Rio De Janeiro, Brazil.
La Moines, Musical, Majestic, Denver.
La Rose Bros., 107 E. 31, N. Y.
La Roy & Le Roy, Family, St. Catharines, Ont., Can.
La Tour Sisters, Golden Crook, B. R.
La Toy Bros., Van Buren Hotel, Chicago.
La Centre & La Rue, 2461 2d Ave., N. Y.
La Clair, Harry, 245 W. 134th, N. Y.
Lamb's Manikins, 463 Phipps, Portland, Ore.
Larriee & Lee, Scenic Temple, Marlboro, Mass.; 15, Ackers, Halifax, N. S.
Lavall Sisters, 143 Golden Gate, San Francisco.
Lawson & Nanton, Touring Australia.
Laudin, Edward, Majestic, Little Rock, Indef.
Lang, George, Crystal, Bedford, Ind., Indef.
La Van & La Valette, Majestic, Pittsburgh, Indef.
La Rex, Wonderful, Clara Turner Stock Co.
Lane Trio, Vogel's Minstrels.
Lanet & Ardell, 332 Genesee, Rochester, N. Y.
Lavine, Edward, American, St. Louis.
Lawrence & Healy, Sherman House, Chicago.
La Gray, Douie, Bijou, Racine, Wis., Indef.
Lavallo, The, Hippo, Belfast, Ireland.
Le Dent, Frank, Keith's, Pittsburgh.
Le Hirt, Mons., 760 Clifford, Rochester.
La Ville, Rose, City Sports, B. R.
Lavine & Leonard, Columbia, Cincinnati; 15, Anderson, Louisville.
La Vipe Cimeron Trio, 1533 Broadway, N. Y.
Le Witt & Ashmore Co., 296 No. State, Chicago.
La Zar & La Zar, 168 Dearborn Ave., Chicago.
Le Fevre & St. John, 1553 B'way, N. Y.
Leigh, Lisle, 140 Arnold, River Side, E. I.
Leighton, Three, 1553 B'way, N. Y.
Leisenaga, Three, Grand, Hamilton, O.; 15, Middleton, O.
Lee, James P., Unique, Los Angeles, Indef.
Leeds & La Mar, 1553 B'way, N. Y.
Le Roy & La Vanton, Auditorium, Lynn; 15, Hathaway's, Fitchburg, Mass.
Lehlotz, Three, Alhambra, N. Y.
Lemo, Don, Grand, Tacoma, Wash.
Leonard, Chas. F., Reilly & Woods, B. R.
Leonard & Phillips, Majestic, Waterloo, Ia.
Leonard, Gus, Unique, Des Moines.
Leonard, Grace, St. Paul Hotel, N. Y.
Leonard & Drake, 1009 Park Pl., Brooklyn.
Leonard, James & Sadie & Richard, 200 E. 20, N. Y.
Leo, Arthur, 1638 Richland, Baltimore.
Leo, Jolly, 736 Carmen, Camden, N. J.
Les Silvas, Poll's, Springfield; 15, Poll's, Scranton.
Leelle, Geo. W., Orpheum, Denver.

Levitt & Falls, 716 Orange, Syracuse, N. Y.
Lewis, Walter, & Co., Proctor's, Troy; 15, Keith's, Providence.
Lewis & Chapin, Bijou, Kankakee, Ill.
Lewis, Harr & Co., 181 W. 10th, N. Y.
Lewis & Lake, 2411 Norton, Kansas City, Mo.
Lewis & Green, Majestic, Milwaukee, Wis.
Lewis & Mannon, 74 Orchard, N. Y.
Lindsay, Stilling & Wilber, Pointer's Cafe, San Francisco, Cal.
Lisla & Adams, Gem, Meridian, Miss., Indef.
Livingston, David, Bijou, Dubuque, Ia.
Lockwood & Bryson, 928 E. 23d, Los Angeles.
Lohse & Wilkes, Burk's Show, B. R.
Lloyd, Herbert, 26 Great Wilcox, Leeds, Eng.
Long, John, Family, Erie, Pa., Indef.
Luhins, Dancing, 921 North Warnock, Phila., Pa.
Lucier, Marguerite, Haus & Nize Co.
Luce & Luce, Poll's, Waterbury; 15, Poll's, Worcester.
Lucien's Lions, Bell, Oakland, Cal.
"Luis King," Hippo, Oldham, Eng.
Lyres, Three, Fashion Plates Co., B. R.

MacDonough, Ethel, Hotel Bristol, N. Y. O.
MacDonald, Chas. & Sadie, 18 W. 100th, N. Y.
MacRae & Levering, Empire, B. R.
Maddox, Richard, Candy Kid Co.
Mah, Queen, & Mr. Weiss, Ltd Bldg., Phila., Pa.
Mack, Roy, St. Asylum, New Haven.
Mack, Ed. Watson's, B. R.
Mack, Wilbur, K. & P's 5th Ave., N. Y.; 15, Hammerstein's, N. Y.
Macks, Two, 245 W. 56th, N. Y.
McMahon, Top of the World Co.
Maier, Agnes, Orpheum, San Francisco, Cal.
Majestical Musical Four, 15, Bennett's, Hamilton, Can.
Makhow, Geo. F., Empire, Milwaukee, Indef.
Malvern Troupe, Pat White's Gaiety Girls, B. R.
Mandel, Eva, 208 State, Chicago.
Mannier & Stealing, 67 South Clark, Chicago.
Manning & Dixon, Knickerbocker, B. R.
Manning & Ford, Pantages, Portland, Ore.
Mantell's Marionettes, 3413 So. Colby, Everett, Mass.
Manny, Ed, Broadway Gaiety Girls, B. R.
March & Rath, 230 Franklin, Johnstown, Pa.
Marchanda, The, 160 E. 89th, N. Y. C.
Marcna, Prof. Harold, Hotel Granada, St. Augustine, Fla.
Mardo Trio, Family, Chester, Pa.; 15, Madison Square Garden, N. Y.
Marion & Lillian, 173 W. 42d Pl., Los Angeles.
Marreana, Nevaro Marreana, Grand, Sacramento.
Marlo Trio, 62 E. 8th, N. Y.
Marriott Twins, Poll's, New Haven; 15, Trent, Trenton.
Marsh, Joe, 244 E. Ohio, Chicago.
Marshall Bros., O. H., Waterville, Me.; 15, Scenic, Waltham, Mass.
Martelli, Two, 1414 3d St., Portland, Ore.
Martha, Mille, & Aldo, Temperance Hall, Merthyr-Tydfil, Eng.
Martinetto & Sylvester, 115 N. Conestogo, Phila.
Martin & Crouch, 907 S. 12th, Springfield, Ill.
Martin, Dave & Percie, Kentucky Belles, B. R.
Martin Bros. Orpheum, Oil City, Pa.
Masons, Four, & Corine, Frances, Majestic, Houston.
Mason & Dorau, Sheedy's, Fall River.
Mathiesen, Walter, 90 W. Ohio, Chicago.
Maurice & Ferris Co., 113 Chestnut, St. Louis.
Marvelous Ed, 627 Cass, Joliet, Ill.
Marsello & Vannerson, 254 W. 24, N. Y.
Maxim's Models, Columbia, St. Louis.
Maxwell & Dudley, 106 W. 96th, N. Y.
Maze, Edna, Jersey Lilies, B. R.
McCabe, Jack, New Century Girls, B. R.
McConnell & Simpson, Orpheum, Easton; 15, Poll's, Wilkes-Barre.
McCormack, Hugh & Wallace, Flora De Voss Co.
McCanna, Geraldine, & Co., 706 Park, Johnstown, Pa.
McCauley, Joe, Gaiety, So. Chicago, Indef.
McCooy, Dan, Watson's, B. R.
McGregor, Edin, Grand, Altoona, Pa., Indef.
McCune & Grant, 636 Benton, Pittsburgh.
McDowell, John and Alice, Academy, Williamson, W. Va.; 15, Grand, Portsmouth.
McFarland & Murray, Travelers Co.
McFarland, Wm., Missa New York, Jr., B. R.
McGee, Joe E., Geo. Yae Minstrels.
McGrath, & Paige, 58 Washington, Middletown, Conn.
McKay & Contwell, Proctor's, Newark; 15, Majestic, Utica.
McLallen-Carson Duo, Fashion Plates, B. R.
McNee & Hill, Olympic, Chicago.
McVeigh & College Girls, 15, Orpheum, Salt Lake.
Mears & Brandon, Majestic, Galveston.
Meier & Mora, March, Circus Variete, Copenhagen, Denmark.
VARIETY ROUTES—
Mella, The, Keith's, Phila.
Meinotte Twins & Clay Smith, Orpheum, Minneapolis.
Melrose Bros., 133 Park, Bridgeport.
Meville, George D., Hippo, N. Y., Indef.
Meudel, 18 Adam St., Strand, London, Eng.
Meneteki, c. o. H. Lehman, 100 Johnson, Union Course, Boston, Mass.
Merkel, Louis, Keith's, Portland.
Merle, Pastor & Madge, Bijou, Superior, Wis.
Merritt, Raymond, 178 Tremont, Pasadena, Cal.

NIFTY NOTES



TAFT DIDN'T Sing "Shine On Harvest Moon"

AT THE
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Bon Tons, 8, Olympic, Brooklyn; 15, Murray Hill, New York.
Bowery Burlesquers, 8, Gayety, Boston; 15, Olympic, Brooklyn.
Brigadiers, 8-10, Lyceum, Troy; 11-13, Gayety, Albany; 15, Columbia, Boston.
Broadway Gaiety Girls, 8, Avenue, Detroit; 15, Empire, Chicago.
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Casino Girls, 8, Gayety, Detroit; 15, Star and Garter, Chicago.
Century Maids, 8, Academy, Pittsburg; 15, Apollo, Wheeling.
Champagne Girls, 8-10, Bijou, Paterson; 11-13, Electra, Schenectady; 15-17, Gayety, Albany; 18-20, Lyceum, Troy.
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Dainty Duchesses, 8, Princess, Montreal; 15-17, Empire, Albany; 18-20, Empire, Holyoke.
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Ducklings, 8-10, Empire, Des Moines; 11-13, L. O.; 15-17, L. O.; 18-20, St. Joe.
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Jolly Girls, 8, Star, St. Paul; 15-17, Empire, Des Moines; 18-20, L. O.
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Knickerbockers, 8, Greenwall, New Orleans; 15, L. O.; 22, Majestic, Kansas City.
Majestics, 8, Palace, Boston; 15-17, Gilmore, Springfield; 18-20, Empire, Albany.
Mardi Gras Beauties, 8, Empire, Cleveland; 15, Garden, Buffalo.
Masqueraders, 8, Trocadero, Chicago; 15, Gayety, Milwaukee.
Merry Maidens, 8, Empire, Brooklyn; 15-17, Empire, Schenectady; 18-20, Folly, Scranton.
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Night Owls, 8, L. O.; 15, Gayety, Birmingham.
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Pisley, Lala.
Price, Jack.
Page, D. E.
Pritzbrow, Louis.
Picquays, The.
Perry, Marguerite.

Quinlan, Gertrude.
Rennet Family.
Rowley, Sam (C. O.)
Reunington, Minnie A.
Rice, Felix (C. O.)
Raymond, Melville B. (C. O.)
Reinhardt, Cyrus (C. O.)
Robins, A. D.
Richards, Cris.
Reynolds, Max (C. O.)
Ray, Elizabeth (C. O.)
Redwood & Gordon (C. O.)
Roberts, Prof. C. E. (C. O.)
Rivers, Walter (C. O.)
Rice, Felix (C. O.)
Ryan, Dan.
Richmond, Marie.
Romoff, Mrs. A.
Rodriguez, L. J.
Randy, H. A.
Ryan, Thos. J.
Rogers, William G.
Rinaldos, The.

Seely, Blossom (C. O.)
Sylvester, Joe (C. O.)
Sheldon & Co. (C. O.)
Stator, P. A. (C. O.)
Syon, Bert (C. O.)
Sutherland & Curtis (C. O.)

Lean and Florence Holbrook (holdover) Clayton White and Marie Stuart, Gus Edwards "Blonde Typewriters," and Frank White and Lew Smith. There is a sufficient supply of comedy. White and Stuart present their last season's comedy, "Cherries," and it pleases now as much as ever. White and Simmons offer "On the Band Wagon," affording considerable merriment. De Biere makes his first appearance here. He has a clever series of illusions. It is a showy act. The "Blonde Typewriters," headed by Arthur Conrad, remains unchanged, except for one or two songs, and was liked immensely. Ray Cox is one of the most versatile entertainers seen in a long time. She talks intelligently and audibly. Felice Morris and two male players were seen in a playlet named "The Old, Old Story." The title is well applied. The idea might be feasible enough, but it requires more comedy to carry the action than the present vehicle permits. Floyd Mack showed several new acrobatic dances. He should cut out the song and eliminate the repetition of "how do you do" after each dance, as if to inform the audience he is on the stage. He did very well in an early place. Maxim's Models appeared in reproductions of paintings. The effects were splendid and subjects interesting. Richard Dickinson and Edna Brocston, Arnold and Ethel Grazier are the others on the bill.

OLYMPIC (Fred Ackerman, mgr.; agent, W. V. A.).—Beale Clayton and Co., Ellis Nowlin Troupe, Six American Dancers, Holmer Lind and Co., Armstrong and Clark, "Post Card Album," Lewis and Green, Majestic Trio, Grace Warrington.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Lillian Mortimer and Co., James Thornton, Gracie Emmett and Co., Silvers, McPhee and Hill, George Fredo, La Petite Mignon, Carrington and Simpson, Edna G. Ross, Young and Foley and McGinnis Brothers, Tom Quigley, Joe Marsh, Murrarys' Dogs.

AMERICAN (Wm. Morris, Inc., mgr.; agent direct.—One of the best vaudeville shows of the season, and the big thing that filled every seat in the house Monday evening, fully appreciated the menu of merit. Lambert makes his first appearance. He impersonates composers, giving a high-class and thoroughly delightful performance. His success was complete. Lee Kohlmar presented his own semi-German playlet "German Lessons," given for the first time here at the Majestic last season. Kohlmar and the vehicle made good impression. He should continue in vaudeville with it. Felix and Claire opened in "one." and introduced several new imitations. John C. Rice and Sallie Cohen offered "The Kleptomaniacs" for their second week. It is a better farce than the other and met with hearty response. Ezra Kendall was given an ovation. He is as popular as ever, and even his old jokes aroused laughter. Alf W. Lloyd and his Dog and Horse are a unique act, the only one of its kind ever seen here. Mabel Phyllis Irving is announced on the program as making her first appearance. She is a dainty young woman, neat and petite in appearance and sings two songs in a small, timid voice that hardly reached the auditors in the front rows. Her gowns were

rather unattractive. On the program she is billed to appear in a "creation" entitled "Bric-a-Brac." Neither was evident. The Four Maganias have not been here in several years. They offer the same musical novelty, and gave the bill a good start. Blake's mule is retained. James J. Jeffries, the champion fighter, was introduced to the audience during the performance and the demonstration proved that he is more popular than ever. He will appear here soon in vaudeville.

STAR AND GARTER (U. J. Herrmann, mgr.).—"The Jersey Lilies" as revealed Sunday afternoon hardly deserve favorable comparison with some of the previous attractions seen at the Star and Garter. The redeeming features are Leon Errol and the choristers. Errol has written for himself a congenial part, and shows a peculiar type of German in make up. In the first piece he might be in contrast to the character he portrays in the burlesque. Al Rice added a few laughs by his corpulent appearance. Comedy is derived at his expense. A few slaps on his stomach by Errol is a sample of the extracted laughs. Fannie Vedder, presumably the leading woman, attempts an eccentric characterization following similarly the style of Kate Barry or Mabel Hite. She is a sobriety mostly. So is Lillian Hoover, a tall blonde, who sings and makes herself prominent. Sabel Deane did well in "Rainbow." Miss Vedder also has a few numbers in which she figures conspicuously. The chorons should be on the stage more often. All the numbers were enjoyed. The costumeing is not pretentious, but looks neat and clean considering the lateness of the season. Vocally the organization is weak. The olio, excepting Long and Cotton (added), offers nothing worthy of comment.

EMPIRE (I. H. Hays, mgr.).—With such personages as Taft, Bryan, Cannon, and other more or less prominent individuals introduced in the allegorical conception from the pen of Barney Gerard, called "Town Topics," in the new Western Wheel attraction, "Follies of the Day," interest is inevitable. The highly colored and intelligently drawn characters pictorially reproduced amidst resplendent surroundings, with decorated stage pictures and ensembles of pretty girls and still prettier music, should place this property among the burlesque achievements of the day. The political question is handled with an utmost degree of comprehension and knowledge, in addition to satirizing the principal fundaments with marked precision. Gerard trailed the governmental episodes with the view in mind to turn them over to the theatre-going public as amusement. He has succeeded, probably too well, for there is a creditable amount of material that seems to stray over the heads of auditors who are accustomed to slapstick and its connecting features. The piece is supplied with special music by Albert Von Tilzer. Every song is worthy of Mr. Von Tilzer. One of the most tuneful is "Rosa Rosetta." It would be a bit in a musical production and scored tremendously as rendered by Ed. L. Nelson, in a good baritone voice. The company is one of the most capable seen in burlesque.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WISBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block.

AMERICAN (William Morris, Inc., mgr.; agent,

MAJESTIC (Lyman B. Glover, mgr.; agent,
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ALL PEOPLE ENGAGED for SHOW NO. 7 (Western Tour) report to C. N. HOPKINS, 139 SO. MAIN ST., LOS ANGELES, CAL., not later than March 27th.

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Sam Sidman gives a remarkably eccentric German and is legitimate. It is a pleasure to see a comedian striving to win the plaudits with unassuming and sincere methods. Larry McCale interpreted Joe Cannon when not playing his familiar Irish character, and established himself as a very capable purveyor of the Celtic wit. The only departure from the original course is in the "Capitol" scene, where a "melodrama" is given shrouded in satire by Larry McCale and Gertrude Hayes. It is a wholesome and accelerated skit. The other portions not directly identified with the main theme are noteworthy for their slattery and excellent pictureque scenes. There are four "broilers" who give an exhibition of dancing not usually duplicated in burlesque. Miss Hayes is versatile. She is gay, buxom and possesses a certain amount of magnetism that enthralls. Ida Sturge is well proportioned, but not so strenuous. She reads lines intelligently and makes a very good appearance in long dresses and tights. John Williams was natural as the political boss in makeup and demeanor, and John West appeared as the Commoner as well as any one else could have. Harvey Brooks was many in "straight." The show affords abundant entertainment. It is different from the customary

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MURON'S (Sid. J. Euson, mgr.).—"Harry Bryant's Show."
POLLY (John A. Fennessey, mgr.).—"Merry Burlesquers."

NOTES.—The Auditorium, Galesburg, Ill., is playing vaudeville this week, giving two matinees and nightly performances. The show was furnished by J. C. Matthews, of William Morris Chicago office. If it proves a success the policy will be continued. Mr. Matthews is also booking the Majestic Theatre, Rockford, Ill.; Lyric, Escanaba, Mich.; and Matt Kussel's theatre at Champaign, Ill.—"Golgatha," the famous and largest painting ever exhibited; has been leased by the owners, S. L. Lowenthal and I. M. Weingarten, to John Culhane, who will show it at Sans Souci park this summer. Mr. Culhane owns several concessions at the park and will feature the picture, which measures 195 feet in length and stands 46 feet high. The painting is the original work of Jan Styka. The painting is a sensation when displayed here several years ago.—"Our Boys in Blue," composed of 17 efficient young men, will travel next season with the new show which Barry Gerard is preparing for next season. Mr. Gerard says he will then carry 52 people and it will be the best and most expensive organization ever put together.—"Mae Taylor is playing in the middle west for the Western Vaudeville Association, having received enough time to keep her busy until summer. Charles Robinson will be in New York next week when his "Night Owl" lays off on account of the closing of the Atlanta house, rejoining the company at Birmingham, the next stand.

—"William Flemen completed ten weeks over the Interstate circuit and returned to the city. He will soon start out again for the Western Vaudeville Association.—"Chas. E. Kohl, Jr., now books the theatres formerly handled by Kerry C. Meagher of the Western Vaudeville Association. Mr. Kohl also engages the acts for the Star on Milwaukee avenue. The house is known as a "try-on" place for vaudeville premieres, and number of high-class and important headline acts have been recruited from the Star this season.

SAN FRANCISCO

By W. ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week Feb. 21: Outranking any animal act that has played the house this season, Ivan Tachernoff's troupe of dogs and ponies easily topped the bill. This is noticeably exceptional, for the Ellis street gatherings are none too favorably inclined toward dumb numbers. Frank Nelson and Co. in a sketch with a racetrack theme, also came in for a considerable share of the honors. Goldsmith and Hoppe, musical comedians, are good instrumentalists. The Knickerbocker Quartet, a local singing four, took a flyer into vaudeville and from the showing made will remain in the amateur class. Their singing numbers were ill chosen and theirs was a doubtful spot on the bill. The holdovers were Imro Fox, Tom Wilson and Co., Wilson and Heloise and the Amoros Sisters.

NATIONAL (Bld Grauman, mgr.; Sullivan-Considine; agent, Archie Levy).—Week 21: The show was of the satisfying sort, though lacking a heavyweight feature. Carly Moore and Co. in one of the most finished dramatic playlets of the season, "The Man's the Thing," scored. A very effective three-handed duel as a finish brought the company three curtain calls. Lewis McCord and Co. in "Her Last Rehearsal," has been seen here before though since then there have been some changes. The Florenz Troupe had a well-arranged routine of acrobatics. Zelmita Keltch, a juvenile soubrette, did quite well, and Jas. Polk, banjoist, rendered some popular melodies in pleasing fashion. The Van Diemens, in an aerial novelty act, and Marjory Barrett completed.

WIGWAG (Sam Harris, mgr.; Sullivan-Considine and Western States, jointly).—Week 21: Haliday and Curley, with the military absurdity, "The Battle of Too Soon," proved the laughing hit of many weeks, the Southsiders liking the act immensely. Connolly, Weinrich and Connolly were another number that scored. With Weinrich at the piano, the two Connollys have been danced to popularity. Earl Grella with his acrobatic dog, was one of the novelties of the week. Reulfrou and Jansen were on the bill with a comedy sketch, "The Second Mr. Fiddler." Kresco and For, "The Prattling Pals," were also in evidence.

PANTAGES (Melvin Winstock, mgr.; Western States; agent, O. S. Burns).—Week 21: The Piccolo Midgets, four in number, had the place of prominence for the week and as a comedy number registered well. Earl and Barrett's comedy won laughs. Harry Katsen presents a rural dramatic sketch, entitled "Uncle David." Manning and Ford, and the Verdi Musical Four, completed. GAVETY (Geo. L. Clayton, mgr.; agent, Bert Levey).—Week 21: Inlaid in dialog and sadly lacking the element of comedy, "The Jolly

Widow" did much to neutralize the very favorable impression created by the Curtis Company with their opening week's production. Curtis, in a Hebrew role, made the most of what little opportunity he had. The chorus had a pleasing arrangement of singing numbers and Jean Hathaway made a stunning widow. The production as a whole had better join the list of "past performances." In the olio were The Goldmans, character change artists, and Carlos Briseno and his acrobatic dog.

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 69 Summer St.
KEITH'S.—"Circumstantial Evidence" holds over. One of the strongest and most interesting acts ever seen here. Jeff De Angelis and Co. in a laughable but absurd hodge-podge, headlined; Spissell, Meers and Adolph, comedy acrobats, excellent; "Flying Martin" and the Josette, good; George Whiting, clever; Claire Romaine, dainty and catchy, big hit; Long Ace Four, good singers; Emmett, ventriloquist, and Harry B. Lester, mimic, went well; La Rose Brothers, Anderson and Goines, Gates and Blake, good. Show best here for months.

ORPHEUM.—Laurence Irving (New Acts) made curtain speech Monday that pleased audience greatly; Cameron and Flanagan, "On and On," novel and finely done; Ed. Blondell and Co., good comedy number; Musical Spillers, fair; Lunder's Russian dancers, fair; Gallardo, day modeler, interesting; Zimmer, really good juggler; Mitchell and Cain, talkfest, Delmore and Lee, Al clowns.

COLUMBIA.—"The Dreamlands," with Dave Merlon, good show.

PALACE.—"Bon Tons," with Guy Rawson and Frances Clare.

GAITY.—Irwin's "Big Show," with James Harking and Brady and Maloney.

HOWARD.—Sam Langford, showing with Jack Sheehan, George Byers and Henry Myers, local pugilists, bit of show. Jimmy Walsh, champion bantam, also on bill. Burlesque show is "Colonial Belles." House bill includes Horton and La Triaka, Dan Brooks, Rose Jeannette.

HUB.—M. P. and Leferer and Bowen, the Watch Trio, Buckley Sisters, Charles Farrell, W. G. Anderson and Co., and Mlle. de Fontaine's staltions.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Agent, U. B. O.).—"The Love Waltz" has the headline position. Montie Brooke as Brenda is the only noticeable change, and she filled the role very acceptably. The piece remains one of the most pleasing singing offerings in vaudeville, and Audrey Maple continues to attract individual honors. The costumes show much wear and several of them should be replaced at once. W. C. Fields, the comedy juggler, almost ran away with the comedy end of the show on Monday. Bobby North scored solidly with his songs. The talk could be improved. The Nicholas Sisters got through nicely. The La Vine Cimarosa Trio was one of the best liked numbers. Fred Sosman had his first showing here. He has something out of the beaten path of imitators to offer and calls it "tate types." The German and blackface numbers were particularly well done, but the soubrette was not, and a substitute should be selected. He was tried out in an important spot on the bill and held it down in good shape. The singing of the Bison City Four pulled the boys out of a bad rut in which they landed during several minutes of wornout comedy at the start. Rainer's Tyroleans opened the show, rather a strange position for an act employing seventeen persons. They were as well received as could be expected in this unenviable position. Holidin's Mainkings filled No. 2 position in good shape. Some new material has been well worked out. A "Salome" number making the big hit which it deserved. The Wood Brothers, new here, pleased mildly in an athletic number; the Daleys offered a roller skating act of fair merit, and Payton and Wilson, colored, ran along in about the same class. Robert Henry Bodge and Co. in a sketch needing a new finish did well.

TROCADERO (Charles Cromwell, mgr.).—M. M. Theke's "Morning, Noon and Night" from the popular price houses made its appearance here this week as a Western Burlesque Wheel show. It did not add much to the merit of the list of shows, but the wild and burlesque houses regularly this season. The piece used is a two act farce with specialties introduced wherever there seems to be an opening in the heavy, draggy talk indulged in by the men. It is the men who spoil the show. At the start a fair pace is set when the women principals are given an opportunity to show what they can do, but this is ended quickly and with its end comes the big halt which never lets up until near the finish, when the girls get a chance again and

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liven things up a bit. Vinnie Henshaw and Virginia Ware are the only women who show prominently and they are kept well in the background after the action has started. Miss Henshaw handles a tough hit in good shape, making a solid hit out of the "Picture Show" number. Several of the girls help to lessen the effect of the chorus by badly overdressing. Miss Henshaw is billed for a specialty, which was needed but did not appear. Miss Ware is given a chance to look sprightly until her best number, almost completely hidden and spoiled by the worst kind of lighting effect. Teddy Burns is given the chief comedy role and plays all through with a poor imitation of Bert Lennie, lifting a lot of Leslie's slang talk, and most of the talk and business of Leslie's sketch in a drinking scene at the club. Sam Mann does fairly well with a Hebrew hit and later works as a German orchestra leader from the pit. This is a part of "A Rehearsal in Vaudeville," which is dragged out to almost unbearable length by Bert Jack, who poses as a vaudeville agent, bouncer stealer and general con man in the first part. Later Jack does a monolog and his only bid for laughter was the use of the most daring story that has been heard in any of the burlesque houses this season. The Excelsior Four at least earn all the salary they are getting, for they sing at short intervals, wearing various make-ups in clothes. One of the four can sing. Mike Curran carries off the honors alone for an excellent bit of character work as an Italian, and Irene Gregg and Betina Wilson do a lot toward putting life into the number, though one of the two sings as if she were trying to earn a wage that she can drown out the entire company. There is nothing to the comedy of the show. It being made up of the oldest bits used in burlesque this season, last season and long before that. "Morning, Noon and Night" may have been received where good burlesque shows are never seen, but it hardly reaches even the standard of "fairly good" on either of the wheels.

LIBERTY (R. W. McFarland, mgr. Agent, U. B. O.).—Mabelle's Dogs and Monkeys, Ed. and May Woodward, Deltorelli and Gilsando, Zarrow Trio, m. p.

PALACE (George Bothwell, mgr. Agent, William Morris).—Blake's Circus, Jack Boy, Kalmes, Rappo Sisters, Ed. Alfari, Sam Mandell and Wade Sisters, Sanders and Cameron, Monarto, Ralph Cavendish, May Russell, m. p. **UNIQUE** (W. D. Hall, mgr. Agent, direct).—Chester Blodgett Johnston, Al. E. Burton, Randolph and Louisa, The Hurley, Jane Carling, Lulu and Fen Dalton, Elmer, George Oeffmann, Sisters Bentley, m. p.

STANDARD (O. L. Stanley, mgr. Agent, Jules Ruby).—Harmonious Kids, Daly Brothers, Bert Marshall, Potter and Bernard, Vaughn and Patterson, J. Kenneth Casey, Allan May and Co., m. p.

GAYETY (Eddie Shayne, mgr.).—"Golden Crook." **CASINO** (Elias & Koenig, mgrs.).—"Hasting's Show." **BIJOU** (Sam Dawson, mgr.).—"Imperial."

ST. LOUIS

By FRANK E. ANFINGER.

COLUMBIA (Frank Tate, mgr. Agent, W. V. A., New York).—Valeksa, Suratt and William Gould, headliners. It is a big bill, including Henry Lee with his "Great Men," always good; Una Clayton, supported by Francis Morey and others in "His Local Color," capital; the Italian Trio in grand opera, big; class: Anna Woodward, soloist, formerly with the Holcobe band, gifted and pleasing; Count de Buts and Fossell, comedy cyclists, good; the two Mascagnis, European dancers, novel.

AMERICAN (S. N. Oppenheimer, mgr. Agent, W. V. A., New York).—Margaret Moffat in "Awake at the Switch" is the feature; Lyster Chambers and Clara Knott, "The Operator," a strong sketch; Woods and Woods Trio, "An Elongement by Wire"; The Chadwick, excellent; Stanley's Transformation, good; Mack and Marcus, cartoonists, good pictorial skit; Odell and Kinley, dancing acrobats, fine; Gil Brown, monologist.

STANDARD (Leo Reichenbach, mgr.).—"The Washington Society Girls" at the Standard Theatre fall slightly below the average the house has been maintaining. Neither the burlesque nor the olio is up to the mark of recent offerings.

GAYETY (O. T. Crawford, mgr.).—"Gay New York" is the attraction of the week and a good one. Harry Emerson has the "fat" part and is capably assisted by Sphe Tucker, Flo Zeller, Corinne DeForest, Lotta Courtney, Jean Darrow, William Colton, Sid Harris and others.

ATLANTA, GA.

ORPHEUM (V. Whitaker, mgr.; agent, U. B. O.).—Genaro and Theo, contortionists, scored heavily; Lew Wells, musical monologist, good; Two Funks, big; Glendower and Mannion, in place skit, well portrayed; Bessie Valdaire Troupe, bicyclists, good; Stuart Barnes, comedian, repeatedly recalled; "But, Stat, Bout."

NOTES—The probable outcome for season '06-'10 will be according to local rumor: Bijou, musical comedy and Stair and Havilans attractions. Orpheum, either eastern burlesque or stock. Lyric, vaudeville supplied by U. B. O. Unquestionably the Lyric will receive the preference in transfer of vaudeville from the Orpheum, as it is right around the corner from the new theatre.

BRIX.

BRISTOL, TENN.

ELITE (J. C. Meaney, mgr.).—Opened Feb. 22 to excellent crowds. Dunn Sisters, s. and d., good; Lyle and Masnie, comedy jugglers, excellent.—**FAIRYLAND** (L. A. Patterson, mgr.).—Opened under new management with an excellent bill, including Hanson and Bonet, sketch, excellent; Baby Atwood, singing, great. M. p. and Ill. songs, good. **BENOLDS.**

BUFFALO, N. Y.

SHEN'S (M. Shen, mgr.; Henry J. Carr, asst.

mgr.; agent, U. B. O. Monday rehearsals 10).—John Hyams and Lella McIntyre, "The Quakers," good; Wm. H. Murphy and Blanche Nichols, in "School for Acting," howling success; Joseph Maxwell and Co., "A Night in a Police Station House," first-class novelty; James Harrigan, eccentric juggler; Rice and Cody have some new chatter which takes well; The Onlaw Trio, novel balancing act; Mabelle Adams, a fine violinist; Paulinetti and Pique, good.—**LAFAYETTE** (Chas. M. Bagg, local mgr.).—Broadway Gaiety Girls, with Frank Gutch extra.—**GARDEN** (Charles E. White, local mgr.).—Morning Glories. **DICKSON.**

BUTTE, MONT.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 20: One of the best vaudeville bills ever given in Butte. Mme. Zelle De Lussan charmed with her glorious voice. Tom Nawn and Co., clever sketch; Eight Melanis, singers, excellent; Fay-Miller and Weston, best of the kind at the Orpheum this season; Casting Dumbars, very good; W. B. Whittle, ventriloquist, unusually clever; Chas Matthews and Co., jumping, handicapped by a sprained knee and cut act short.—**EMPIRE** (L. M. Quinn, mgr.; agent, W. S.).—Over 14,000 paid admissions week of 14. Week 21: Lattinger-Lucas Co., in "The Girl from the West," very good; Four Stadimores, pleasing Southern melodies; Steele and McMasters, comedy acrobats and roller skaters, fine act; Daisy Thorne, soprano, fine voice, pleasing personality.—**FAMILY** (Dick P. Sutton, mgr.; agent, R. C. direct).—Week 20: Not up to usual standard bill. Eva Wescott and Co., in "A Butterfly Wife." Miss Wescott was good in comedy, but emotionalism out of her range. Doherty's Dogs, clever act of its kind; Joe Flynn, monolog, fair; Gracie Carroll, dancer, not up to average.—**NOTES**—George Donohue, formerly manager of the Family, but now head of Donohue's Players Stock Co., was married in Great Falls Mont., on February 8, to Stella O'Donnell. **H. A.**

CHARLESTON, S. C.

BON AIR (Geo. Guida, mgr.).—Mensing, Bruckner and Mensing, comedians; Doc Melrose, black-face comedian, and m. p.—**MAJESTIC** (Geo. S. Brantley, mgr.).—Russell, Layton and Russell, comedians; Millar Bros., acrobats; Blanchard and Foster, comedians.—**IDLE HOUR** (Geo. S. Brantley, mgr.; agents, S. & C.).—Mlle. Palmer, prima donna; Moralle Sisters, singers; Henry B. Toomer, comedian.—**THEATRIUM** (Pastime Amusement Co.).—Geo. Barr, vocalist, and m. p. **J. B. MESSBY.**

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr. Agent, U. B. O.).—The Vedmars, comedy horizontal bar, fairly good; Carbery Bros., very good team dancing; Harry W. Fields and "Redpath Napeanes," "Fun in a School Room," entertaining; Binna, Binna and Binna, comedy musicians, good laughing act; Mr. and Mrs. Gardner Crane and Co., in "Pixley's Prodigal Parents," fine sketch exceptionally well presented; Bessie Wynn, big drawing card here, clever; Alcide Capitaine, gymnast, very good.—**GAYETY** (A. L. Wiswale, mgr.).—The Bents-Bantley Co., gorgeous costumes, very good olio and chorus. Comedy weak in pieces.—**PRINCESS** (Mr. Ebel, mgr. Agent, Gus Sun, Springfield, O.).—Hertaler and Bartell, Excels and Franks, Grace Dexter Hoopes, Fred Hewitt and m. p. Very good bill.—**COLUMBUS** (G. Sachs, mgr.).—Agent, Columbus Vaudeville Agency.—Becher and Maye, Anna Johnson, Harrington, Robert Schuman Norris, Bennett Sisters and m. p. Excellent bill. **LITTLE CHARLEY.**

COLORADO SPRINGS, COOL.

MAJESTIC (De Witt C. Webber, mgr.).—Week 22: James and Lucia Cooper, headed, big; Mr. and Mrs. Edward Ramonde, good; Carrie McManis (third week); Johnnie Latta, Jr., good; Malle and Bart, acrobats, good.—**FAIRYLAND.**—M. p. and Lucia's Bears, good. **PIKES PEAK.**

DALLAS, TEXAS.

MAJESTIC (T. F. Flanagan, local mgr.; direct, Interstate Amusement Co.).—The 4 Keatons and Buster, very amusing; Fred Zobel, gymnast and hand balancer, excellent; The Frey Trio, exhibition of Roman and Greek wrestling, novel; Mr. and Mrs. Jack McGreevy, "The Droll Village Fiddler," very good; John and Mae Burke, "How 'I'atay Won the Maid," pleased; The A. B. C. D. Girls, s. and d., scored. **M. S. FIFE.**

DAYTON, OHIO.

LYRIC (Max Hurlig, mgr.; agent, U. B. O.).—Mareilles, clever; Sue Smith, singing, good; Franco Piper, big applause. Afro Comedy good; Le Fevre and St. John, good; Jack McKay, went well; The Zanettos, hit.—**NOTES**—Lillian Lavell (Lavell and Sinclair) is very ill, and is in the hospital. **B. W. MYERS.**

DES MOINES, IA.

MAJESTIC (Martin Beck, gen. mgr.; agent, direct).—Fred Buchanan, Rogers and Neely, comedians, received the bulk of applause; De Haven Sextet, s. and d., very pleasing; Cherdale Simpson, prima donna; Costallane and Bros., novel cycle act; Leo Miller, boy violinist, interesting; Mr. and Mrs. Allison, diverting sketch; Francini-Olloms, music and acrobatic, clever.—**EMPIRE** (Empire Circuit; M. J. Karger, prop.).—Frank B. Carr's "Thoroughbreds." **JAMES.**

DETROIT, MICH.

TEMPLE (J. H. Moore; agent, U. B. O.).—Clara Belle Jerome, "Joyland," a hit; Eleanor Sisters, big scream; The Gainsboro Girls, very

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March 29—Orpheum, Denver.
April 12—Temple, Detroit.
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May 2—Shen's, Toronto.
May 10—Majestic, Johnstown.
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pleasing; The Ushers repeated their former success; Witte's Singing Colleen, good; The Damm Bros., pleased; Sam Williams, in songs and talk, very good; Hoey and Lee went big.—**AVENUE** (Dreza & Campbell).—The Bohemian Burlesquers with Andy Gardner are the attraction.—**GAYETY** (J. M. Ward, mgr.).—The Rialto Rounders with Sam Howe as principal comedian.

LEO LESTER.

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.; agent, U. B. O.).—Howard's Ponies and Dogs, headlined; McKay and Cantwell (New Acts), shared honors; Gilroy, Haynes and Montgomery, applause; Keene and Briscoe, "A Trial Marriage," pleased; Lewers and Mitchell, "Lester Act," good; Carroll Johnson, well liked; Christy and Willis, original material.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Onetta Sisters, splendid aerial act; Patrice and Co. in "The Lobbyist," hit; Josephine Isleb, well received; Three Vagrants, strong musical act; Gus Williams, good; Juggling Barretts, good.—**RIALTO** (F. W. McConnell, mgr.; agent same).—Towner Sisters, Cora Cherry, Bruno and Hubb, Shattuck and Myers.—**HAPPY HOUR** (Ira Van de Mark, mgr.; agent same).—Lang, Margaret Millington, Francesco Donegani, Ill. songs.—**GRAND** (E. J. Toole, mgr.; agents, Verbeck and Farrell, Oil City, Pa.).—Great Barrington, Martin Milan, Ill. songs and m. p., good. J. M. BEERS.

ERIE, PA.

ALPHA (E. H. Suerken, mgr.; rehearsal Monday 10).—Mile, Omega, wire performer, good; Brooks and Vedder, s. and d., good; Misses Desmond and Bailey, Creole entertainers, very good; Frank McCrea and Co., sharpshooters, very good. M. H. MIZNER.

EVANSVILLE, IND.

MAJESTIC (Edwin Raymond, mgr.; agent, W.

V. A.).—Mack and Elliott, comedy, "The New Minister," good; Al H. Tyrrell, singing comedian; Von Tella and Nina, trapeze, good; Mabel Lewis, dainty singing comedienne and impersonator.

S. O.

FT. WAYNE, IND.

TEMPLE (F. E. Stodder, mgr.; agent, W. V. A.).—Eight Berlin Madcaps, acrobatic dancing, strong feature; Elton Leonard, singer, good; Kely and Bothe, "A Tale of a Turkey," excellent; Merritt and Love, singing and talking, hit; Don Carney, pianolog, pleased; Lavine and Leonard, went big, and Lida Schnee, Ill. songs, fine. H. J. REED.

GALVESTON, TEX.

PEOPLE'S MAJESTIC (Tom Boyle, mgr., and D. J. Broussard, treas.).—The Wonderful Elctro and Co., sensational; the Great Rennee Family, songs of all nations with a change of costume for each; the Byrne Gibson Players, a clever skit; Thos. J. Dempsey, raconteur, stories and songs, are clever and refined; Rice and Blmer, first-rate horizontal bar performers. B. SPROULE.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Newhold and Carroll, very good; P. Bennett, applause; Sam J. Curtis and Co., in musical farce, lots of laughs; Four Floods, acrobats, laughing act; Wm. Macart and Ethlyne Bradford (New Act); "Fun in a Boarding House," went big.—**HIPPODROME** (A. L. Rounfort and Co., mgrs.; agent, M. Rudy Heller).—Hilda Le Roy, good; Randall and Skull Co., illusionists, entertained; Hughes and Cole, comedians, good; m. p.—**SAVOY** (P. Magaro, mgr.).—Ellery Rainford and Co., Nurrell and Adams, m. p., four shows daily. J. P. J.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.; agent, U. B. O.).—Monday rehearsal 10.—Bill is headed by the Pays, burlesquists; Bert Coote and Co., "A Lamb on Wall Street"; George

Armstrong, "The Happy Chapple," hit of the bill; Zabo, Jordan and Zeno, clever casting act; Frank Coombs and Muriel Stone, "The Last of the Troupe," good; Irene La Tour and her dog "Zaza," pleased; Alexander and Scott, singers, very good; Five Brown Brothers, musical act, fair.—**GAYETY** (Chas. Franklyn, mgr.).—"Fads and Follies" to good business.—**LYRIC** (N. H. Schenck, mgr.).—Barry and Baynet, character impersonations; Vincent Sisters, s. and d.; Harry Jordan, German comedian; Clara Cubitt, Scotch songs; Enita Evans, ballads.—**NOTE**.—All the theatres were dark again Sunday night. JOHN KAY.

INDIANAPOLIS, IND.

NEW GRAND (Shafer Ziegler, mgr.; agent, U. B. O.).—"Tate's 'Motorlog,' laughable; Hall McAllister and Co., "The Girl of the Times," lively; Ben Welch, Hebrew and Italian characterizations, enjoyed; May and Flo Hengler, dainty s. and d.; Lulu Beeson Trio, "A Night in El Paso," pictureque, featuring the dancing of Miss Beeson; Redford and Winchester, burlesque jugglers, just returned from London; the Four Orans, novel acrobatic act; Black and Jones, eccentric colored dancers and comedians.—**EMPIRE** (Henry K. Burton, mgr.).—"The Avenue Girls," with Zallah as an extra attraction. JOS. S. MILLER.

IOWA CITY, IA.

BIJOU (H. F. Pocock, mgr.; agent, W. V. A.). 1-3: Young Sharkey and Co., Glen Burt, Beale Greenwood, 4-8: Fred and Mae Waddell, Will Windom, Marie Laurens.—**NOTE**.—The American is remodeled and one of the prettiest five-cent show places in town. J. J. M.

JACKSONVILLE, FLA.

CLARK'S AIRDOME (A. J. Clark, mgr.; agent, Empire Theatrical Exchange).—Kimball Brothers, comedy sketch, laughing hit; Collins and Collins, s. and d., drawing card; McNally and Stewart, good; Harry Newman, very good; Edna Dolans, soloist, clever. B. N. DICKEY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.; agent, Chas. Deutrick).—Great Curie, laughter; American Newsboys' Quartet, pleased; Lyone and Bonnie Hazard, favorites; Earl McClure, good; Charters Sisters, liked; Estella Hamilton, applause. ALBERT J. STEVENS.

KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.; agent, direct).—Leaning Willie featured, unusually good; The Landeros Troupe, "acrobats," very clever.—**COLUMBIA** (agent, direct).—Ill. songs by Shelby Shipley; Arthur and Jennett, contortionists, hit; and Ben Dawson and Co., comedy playlet, very pleasing. W. ARTHUR SPROUSE.

LOUISVILLE, KY.

MARY ANDERSON (James L. Weed, mgr.).—Ehrendall Bros., marvelous equilibrist; "Billie" Scott Blackburn, enjoyable; Belle Hathaway's Minion Playmates, a good term for children; Salwall, card manipulator; the Windobonas, very funny; Gardner and Vincent, amusing; Raymond and Caverly, German comedians, good; Joseph Hart's "Futurity Winner," great.—**BUCKINGHAM** (Horace McCrocklin, mgr.).—"Pat White's Gaiety Girls," good show. S. HITE SIMCOE.

LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—Edmund Stanley and Co. in "Love's Garden," hit; Jean Clermont, burlesque circus, very good; Barry and Halvers, s. and d., good; Burt and Bertha Stanley, s. and d., very good; Mary Davis, singing comedienne, good; Claud M. Roode, slack wire, good. JOHN J. DAWSON.

MILWAUKEE, WIS.

MAJESTIC (James A. Hegler, mgr.; agent, W. V. A.).—Fadette, enjoyable; Chas. DeCamo and Dog, marvellous; The Yexes, remarkable contortion; Lew Hawkins, good; Henry Horton and Co., amusing; Valadon, magician, very fair;

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Management of GEO. L. ARCKER.

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A LETTER FROM TED MARKS

JOE HARDMANFormer partner of R. G. Knowles, and who has played for me two or three times on a season at my Sunday concerts for the past nine years, has always made more than good. Last Sunday, Jan. 6th, 1908, I had him billed as my headliner, and he closed the show. In other words, he was tenth on the programme, and followed eight singing and talking acts and one musical act, and without any exaggeration he was the distinct hit of the bill. Yours truly,
TED D. MARKS.

MAGNETIC AS A BATTERY — PRETTY AS A PICTURE.

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Appearing in the Middle West for the first time. March 8—Majestic, Chicago. March 15—Columbia, St. Louis. March 22—Majestic, Milwaukee.

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Engene and Willie Howard, good.—CRYSTAL (F. B. Winters, mgr.).—Country Kids, big; Modena and Gardiner, fair domestic sketch; Barry and Heck, excellent hand-balancing; Ada James, pleasing ill. songs.—STAR (F. Trotman, mgr.).—"Empire Burlesquers," very entertaining show.—GAYETY (S. Simmons, mgr.).—"Behman Show," one of the best.

HERBERT MORTON.

MUMFORD, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sm.).—Nello, the juggler, assisted by Madame Nello, very good; Frank Gray, ill. songs, good; The Holland-Webb Co., "The Silver Sword," hit; Will Beam, "The Thinnest Thing in Vaudeville," hit; The Cowboy Quartet, one of the big hits of the season.

GEORGE FIFER.

MUSKOGEE, OKLA.

LYRIC (O. L. Carrell, mgr.; C. E. Hodkins, agent, Joplin, Mo.).—Byrd and Vance, comedy sketch, good; The Four Labins, s. and d., many scores; Geo. Pierson, ill. song, local; The Newmans, sketch, pleased; Bial and Atima, equilibrista, well applauded; Adelaide Walters, comedienne, a hit; Mr. and Mrs. Jule Walters, well received.

J. F. B.

NEWARK, N. J.

PROCTOR'S (R. O. Stewart, mgr.; agent, U. B. O.; Monday rehearsal 9).—E. Frederick Hawley and Co., "The Bandit," very cleverly acted; Florence Bindley, "An Afternoon at Home," charmed; Al. Raynor's Bull Dogs, well trained; William Cahill had them laughing; Midgley and Carlisle, same old sketch, still goes well; The Pianophiles, repeat former success; Cooper and Robinson (colored); Myrtle Byrne and Co., in a sharp shooting act, amused.—LYRIC (W. H. Currie, mgr.; agent, William Morris; Monday rehearsal 9).—Good bill includes Wm. Courtleigh and Co., "Peaches," good; "Unthan," the armless wonder, caused amazement, as did the gymnastic Fasios; Tom Gillen, in jestive mood pleased.

as did Kollins and the Carmen Sisters, banjoists; Mayme Remington and Picks, and Kelly and Adams, comedians, all helped along the cause.—ARCADE (L. O. Mumford, mgr.; agents, Lanner & Co.; Monday rehearsal 10).—The Musical Buckleys, good entertainers; Isabelle Payasenter's performing dogs, a treat; "Bar-elle," comic juggler, made a pronounced hit; Walsh and Walsh, s. and d. comedians, and Bob Roberts, the boy who sings to crack the ceiling, also proved worthy of mention.—EMPIRE (Fred. Willson, mgr.).—"The Tiger Lillies," with Will Ward.—WALDMANN'S (Lee Ottelengul, mgr.).—"The Lid Lifters." JOB O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.; agent, U. B. O. Monday rehearsal 10).—"At the Waldorf," a very pretentious Lanky offering, splendidly staged, magnificently costumed and generously received; Empire Comedy Four, exceedingly good; Lillian Shaw, comedienne, made good; Mangan Troupe, a very good company of acrobats; Paks's Hawaiian Trio, novel and most acceptable; Ryan and White, dancers, and Sidney Baxter, cyclist, assisted by Ben Southwick, concluded an excellent bill.

E. J. TODD.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—"A Texas Wooling," including family of real Indians; Lawrence Crain, the Irish magician, highly mystifying act; Snyder and Buckley, novel musical comedians; Selbini and Grovini, novelty; Cartnell and Harris, dancing, hit; Little Sunshine, in song and patter.

"OGOR-D."

RED BANK, N. J.

BIJOU (Burton & Brookes, mgrs.).—Vaudeville discontinued. House confined to m. p. and ill. songs; doing big business.—NOTE.—Annie Hart joined the "Serenaders" Co. at Brooklyn, N. Y., for balance of season.

RIEBE.

SAGINAW, MICH.

JEFFERS (Rusco & Schwarz, mgrs.; agents, W. V. A.).—"Mitt's Dogs," well trained; "Teddy" Allen and Coroner, comedy sketch, hit of the show; Jim Rutherford and Co., "Halfback Hank," college comedy, a whirlwind of fun; Shorty De Witt, good comedian; Harry and Kate Jackson, "Cupid's Voyage," good spectacular sketch.—NOTE.—The Bijou Theatre will soon reopen with vaudeville. It has been remodeled.

MARGARET GOODMAN.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr. Agent, Lester D. Marne).—Clifford and Hall, German comedians, well received; Nellie Lytton, comedienne, a laughing hit; Messenger Boys' Quartet, made good; Genevieve Day, soprano of high quality; Coffman and Carroll, blackface comedy, fair; Martini and Flynn, comedy acrobats, best ever.—MUSIC HALL (S. J. Klein, res. mgr. Agent, Tanner Bros.).—Brunette, cycle act, excellent; Marrion and Thompson, musical duo, ordinary; Carl Stumpf, tenor, very good; Julius and Marson, "classy" acrobatic artists; Hill and Hill, colored, very clever.—NOTES.—The Vanderville Theatre has been reopened after being dark for three months; Geo. Bullock has taken a second lease on the house from W. G. Warren, who ran the place before.

HARRY KIRK.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.; agent direct).—Kalinowski Bros., acrobats, good; Bertie Fowler, fair; "General" Edward LaVine, pleasing; Russell Brothers, good; Signor Travato, excellent; Melnotte Twins and Clay Smith, good; Rosaire and Doretta, good. Business first class.—MAJESTIC (D. J. Bondy, mgr.; agent, S. C.).—De Lano Brothers, acrobats, good; Ver Vallin, ventriloquist, fair; Harris and Hillard, ordinary; Leo White, songs, good; Rinaldo, fine; Swain's Cockatoos, fine. Good business.—STAR (Thos. E. McCready, res. mgr.).—"The Ducklings." BEN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Joe Pearlstein, mgr. Agent, U. B. O. Monday rehearsal 10:30).—The bill offered this week is the best seen here in some time. Mabel Hite and Mike Donlin, went big; West and Van Sichen, pleased; Kenney, McGahan and Platt, good; World and Kingston, scored; Olivetti Troubadours, good; Oresay and Dayne, good; John McQuisky, good.

SAM FREEMAN.

TOLEDO, O.

THE EMPIRE (Harry Winter, mgr.).—This week "The Casino Girls." Tom McRae handles the bulk of the comedy and makes good; Lillian Washburn heads the female contingent, which is supported by an excellent chorus of good-looking girls.—ARCADE (Will C. Betts).—The headliner this week is Claude Thardo, original songs in an original manner; Raymond and Harper, in a comedy sketch, very clever; Potts and Potts, in "The Sailor Prince"; Mona Lehart, equilibrist; Le Booth and Kane, musical act; Geraldine Mc-



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Cann and Co., "Schooldays," and Leslie W. Bettis, vocalists.—BURTS (Jack Tierney, mgr.).—The feature act this week is White and West, a comic singing and talking act; John Cavanagh, whirlwind acrobatic specialty, and Marie Le Van, s. and d.; Ed. Kelsey, magician, and Fred Quinn, juggler, were the other acts which pleased.

SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—W. H. Thompson scored in "Waterloo"; the Five Avolos, clever; Al Leech and his Rosebuds, good; Carson and Willard, funny; Yamamoto Bros., sensational; Little Sunshine, dainty and pleasing; Griz, clever.—GAYETY (Thos. K. Henry, mgr.).—"The Dainty Duchess," headed by Mildred Stoler.—STAR (Harry H. Hedges, mgr.).—"The Travelers," the "Tip Top Girls," headed by Chas. J. Burkhardt.

HARTLEY.

UTICA, N. Y.

SAM S. SHUBERT (Fred Berger, Jr., mgr.).—Johnny Busch, the good; Crow and Crow, banjoists, good; Jolly and Wild, "The Music Teacher," very good; Harry Breen, singing comedian, good; Ed. Wynn and Co., "Mr. Busybody," excellent; Julia Tannen, good.

D. J. COUGHLIN.

WHEELING, W. VA.

THE VICTORIA (Geo. Shaffer, mgr.).—Lonbo Cox, silhouette artist, with a common piece of paper and scissors clips out likenesses of auditors, pastes them on a plain glass and projects them on a canvas; Coyne and Tulin, good hand balancing; Flak and McDonald have a very good comedy sketch; Alfred Savington, grand opera singer, very well liked; The White City Quartet, good; Edward Kelle, Brown and Schoner, Dunn and Jermain.—GRAND (Chas. Feinler, mgr.).—Lackey's Military Octet, made a big hit; The Three Demonts, very good acrobatic turn; The Elft Bros., s. and d., well liked; Piquo, clown gymnast, good; Fred Gilman, singer, clever; Iva Grannon, good; Impression; Brookman, Mack and Belmont, military sketch, very amusing.—APOLLO (H. W. Rogers, mgr.; C. Leroux, asst.).—Watson's Big Show this week, very good.

WILLIAMSPORT, PA.

FAMILY (F. M. Lamade, mgr.; agent, I. B. O.).—Mabel Carow, assisted by L. Kenney, character singing and pianoing, big laugh-getter; Johnson and Hart present Harry Kratoch, "Hooplant," very clever; Adams and Mack, magicians, nice act; Jas. A. Welch and Co., "Tim Flannigan's Flirtation," slapstick comedy; Francelli and Lewis, vocalists, splendid rendition of operatic selections; Bianchi Bros. and Randolph, musical specialty, well liked.—NOTES.—Genno and Patterson, trick skaters, are at the Vine Street Rink.

STARK.

WINNIPEG, CAN.

DOMINION (G. A. & V. C. Kobold, mgrs.; agent, W. V. A.).—Adeline Dunlap, Viola Flungeth and Frank McCormack, in "The Night of the Wedding," best playlet this season; three teams of "brothers" on the week's offering; Dierckx Bros., strong men, sensational; Keeley Bros., bag punching, amusing and clever; Harker Bros. and Sister, vocalists, good with sister scoring; King and Brooks, burlesque magicians, and Chas. Innes, Maude Ryan, good vocalists.—BIJOU (Geo. Case, mgr.; agent, S. & C.).—V. L. Granville, English tragedian, "Twixt Dawn and Dusk," good protean act; Quaker City Quartet, hit; Kalacratas and Robinson, hoop rollers and contortionists, very good; Frank Manning and Joseph Dixon, in "A Smash-up in Chinatown," amusing; Miller and Tempest, tumbling

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ZANESVILLE, O.

ORPHEUM (H. S. Carter, mgr. Sun-Murray Co. dir. Agent direct).—Guy Bros.' Minstrels occupy the stage this week. Guy and Francis, good; Ontank and Blanche, acrobats, good; Kennel and Peltier, s. and d., good; Eagle Quartet, fine; Nambo Troupe Japanese acrobats, clever.

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WEEK MARCH 8, BENNETT'S, MONTREAL.

Klad permission Messrs. KLAU & ERLANGER and FLO ZIEGFELD, JR.

MANAGERS, we have been playing for you, BUT now is your chance to see us.

3 LELLIOTTS Comedy Musical Trio

HARRY G.

ETHEL OLIVER

AND

ARTHUR

Now playing United Time. Open for offers for next season.

Address—March 8th, P. O. Williams' Greenpoint, Brooklyn; 15, Proctor's, Newark; 22, Empire, Hoboken; 29, Paterson, Empire.

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BIOGRAPH FILMS



Trade Mark

Released March 8th, 1909

"THE ROUE'S HEART"

A beautiful romance of a blind sculptress, whose beauty and purity inspires the love of a care-free roue who experiences for the girl an affection hitherto unfelt by him. The subject, while intensely interesting, is most elaborately staged, and enacted with a compelling reserve that lends a subtle charm to the story.

LENGTH, 759 FEET

"THE WOODEN LEG"

Strange as it may seem, this mechanical and scientific substitute for nature's gifts, a wooden leg, plays an important and, we may say, indispensable part in a very pretty love story.

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THE ROUE'S HEART.

Released March 11th, 1909

"THE SALVATION ARMY LASS"

A Beautiful Story of the Battle Between Good and Evil.

This film was taken under most unique auspices, as the Biograph Company received during its production the hearty co-operation of the officers of the Salvation Army of New York City, so that the several scenes are in strict accord with the Army's form of ceremony. The story itself contains one of the most beautiful, convincing and powerful sermons ever depicted and goes far to emphasize the charitable work of that organization among the poor to ameliorate their material as well as spiritual wants. A strong point in the subject is that it depicts real life and real people.

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AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY
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T O

EVA TANGUAY

E is for Eva of "Sambo Girl" fame;
She's won all the stakes in the Vaudeville Game;
She's broken all records. Who thinks it's a shame!
Her rivals!

V is for V. It is sure worth a V,
Her singing to hear and her dancing to see;
If she isn't worth that, why the drinks are on me—
What a chance!

A is for Audience; the people who shout,
And rave like wild animals when she comes out;
One man jumped over his seat with the gait,
And it cured him!

T is for Tusselhead, curly and brown,
Pushed over one eye, yet it won't tumble down,
If ever she's angry, it covers the frown
On her forehead!

A is for Applause which she gets when she sings;
She dances so lightly you'd swear she had wings;
The Johnnies admire her; send bouquets and things—
Oh, you Eva!

N is New York; by a chain it is led;
It will sit up and beg and 'twill stand on its head;
She has it well trained. From her hand it is fed
Every evening!

G is for Genius—a madcap at that;
Whoever said "Whirlwind" don't know where he's at;
Nowadays a fellow can't talk through his hat
To the public!

U is for Us—we're the people who know;
We can't find her equal wherever we go;
This girl takes the laurels and also the dough—
She deserves it!

A is for Answer—you've guessed it, I'm sure.
Why is it she never goes out on a tour?
Because in New York City for the blues she's a cure,
So they keep her.

Y is for Yankee; she's a Yankee for fair
From the tips of her toes to her curly brown hair
One would know it to hear her sing "I Don't Care."
Can you beat her!

HAROLD M. SEIDENSTICKER,
MERIDEN, CONN.

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TEN CENTS

VARIETY

VOL. XIV., NO. 1.

MARCH 13, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

FRANK FOGERTY

The Dublin Minstrel

BOOKED SOLID

UNITED TIME

**PLAYING ORPHEUM CIRCUIT
STARTING MARCH 14th**



DIRECTION

ALBERT SUTHERLAND

St. James Building

NEW YORK

Many Thanks For All Eastern Offers

VARIETY

VOL. XIV., NO. 1.

MARCH 13, 1909.

PRICE TEN CENTS.

DECLARES HIMSELF OPPOSED TO TEN PER CENT. COMMISSION

**Martin Beck Reported to Have So Stated This Week
to Agents. Fearful It Will Prove Ruina-
tion of Vaudeville.**

It was reported one day this week after an agent or two had interviewed Martin Beck in the general offices of the Orpheum Circuit, that Mr. Beck had declared himself as unalterably opposed to a ten per cent. commission charge to acts or to any booking charge exceeding five per cent.

The language used by Mr. Beck in making this declaration is said to have been very forceful, and to have covered the commission subject thoroughly.

When asked by a VARIETY representative to give the substance of his remarks for publication, the Orpheum's general manager declined, but said that before very long he would probably issue a statement giving his views in full upon the vaudeville conditions as they exist at present, and the probable future of the entertainment from the present outlook.

One of the agents who had been present when Mr. Beck spoke, said one of Mr. Beck's remarks was to the effect that "the ten per cent." if persisted in, "would prove the ruination of vaudeville."

On Tuesday at Albany Assemblyman Voss of New York introduced a bill calling for the regulation of employment agencies, and limiting the commission to be charged on theatrical contracts to five per cent.

The measure also provides for the supervision of the agents, and the submission of contracts issued when called upon, besides requiring a bond which may be collected upon.

The Voss bill is aimed to correct many loopholes existing in the present Act under which the New York Commissioner of Licenses exercises authority over theatrical agents.

Last Sunday at the Berkeley Lyceum, a mass meeting was held when the proposed Voss measure and its objects were spoken of. Assemblyman Voss made a speech, as did many others from labor and theatrical societies. Fred Niblo, president of the White Rats, presided. Harry Mountford acted as secretary.

ENJOINING AN IMITATOR.

Yesterday in the United States Circuit Court before Judge Wood, argument came up in the application for an injunction against Belle Blanche to restrain that imitator from further presenting in public an imitation of Irene Franklin singing "Red Head, Red Head, Gingerbread Head."

Miss Franklin and Burt Green, the writer and composer of the number, are the applicants. Nathan Burkan pleaded for them in court. Augustus Dreyer appeared for Miss Blanche.

A contention of the defense made on technical grounds has been that the holder of the copyright, a music publisher, did not join in the application, the suit having been commenced in the U. S. Court under the provisions of the copyright law.

NO VAUDEVILLE FOR EVANS.

Somewhat weak, although fully recovered from his recent operation for appendicitis, Geo. "Honey Boy" Evans returned to the lead of the Cohan & Harris' Minstrels last Monday evening.

During the week Mr. Evans was asked to name his figure for a vaudeville engagement following the close of the minstrel show, but replied he would not consider it for this season. It is said he could obtain \$1,500 or \$2,000 weekly to again become a variety monologist.

2,000 CAPACITY ON ROOF.

The plans for the remodeling of the American Roof Garden this summer will give a seating capacity above the American Music Hall of 2,000 people. The interior of the roof will resemble that of the Morris American Music Hall, Chicago.

The new roof garden will extend over the theatre and also the Eighth Avenue side, and

its capacity has yet been fixed upon.

DONLIN SIGNS.

Mike Donlin is removed as a baseball possibility irrevocably. This week he turned over to his agent, M. S. Bentham, signed contracts calling for the services of Hite and Donlin on the Orpheum Circuit for twelve consecutive weeks, commencing April 12.

These contracts have been held off pending an argument between Donlin and President Brush, of the New York Baseball Club, over terms. Donlin represented to the magnate that his earnings in vaudeville were much larger than on the diamond, and asked for \$8,000 for the season with the Giants. Brush refused to be moved from his tender of \$6,000, the same as the player's salary last year.

After a deadlock of several weeks, with no concessions on either side, Mike signed the vaudeville contracts. Meanwhile Mabel Hite, according to Bentham's statement, received an offer of three years' contract from Flo Ziegfeld. Upon Mike's determination to stick to the twice daily, Mrs. Mike passed up the musical comedy proposition.

Hite and Donlin also received an offer of \$1,500 for 15 weeks from the Morris offices for next season. The offer was understood to be conditional on Mike Donlin playing ball this summer.

"MOULIN ROUGE" IN CUBA?

Havana, Cuba, March 6.

The papers here have announced that "The Queen of the Moulin Rouge" will have a presentation in this city shortly. John T. Hall is reported to be the promoter of the enterprise.

CONSIDINE ON WAY EAST.

Seattle, March 11.

John W. Considine, the director general of the Sullivan-Considine Circuit, left here on Tuesday for New York.

\$2,500 FOR ALICE LLOYD.

The Morris Circuit has offered Alice Lloyd \$2,500 weekly for thirty weeks next season. Miss Lloyd has been in receipt of \$1,500 each week this season while playing on the United time.

Efforts are being made to induce the English girl to forego her legitimate tour for a vaudeville engagement during '09-'10, but it is not likely she will do so.

"IN NEW YORK" CLOSSES.

Philadelphia, March 12.

"In New York" closed suddenly at the Walnut Street Opera House last night as the curtain was about to rise for the evening performance.

Business has not been any too good and there was some arrears in salaries. Two or three of the principals secured a portion of the back pay due at different times within the past ten days by refusing to go on unless an immediate payment was forthcoming each time.

Last night there was a general strike. The management offered the company 55 per cent. of the box office receipts if they would give a show. A couple of the women principals and the entire chorus objected to the percentage plan. The curtain remained down and the house will close for the present. The production was said to have been put on by Frank Howe, manager of the theatre.

LEASES 11 S. & H. HOUSES.

Toledo, March 11.

The United States Amusement Co., a corporation formed recently in which the Toledo Film Exchange is interested, has leased eleven Stair & Havlin theatres for the remainder of this season and the summer.

Vaudeville and pictures will be the policy in each. Among them are Housek's Opera House, Cincinnati; Academy of Music, Buffalo; and theatres in Cleveland and Detroit.

KELLERMAN AT AMERICAN.

"Paper" has been gotten out by the Morris office announcing the appearance at the American Music Hall, New York, on March 22, of Annette Kellerman. This will be her first showing in a Morris house. The Morris contract called for her first appearance April 5.

It was said this week that B. F. Keith had served papers on Miss Kellerman and would contest her right to appear under other than his management. This could not be verified.

EXPECT SOME BOOKING CHANGES.

Chicago, March 11.

Martin Beck is expected in Chicago today to attend the meeting of the directors of the Western Vaudeville Association.

TWO IMPORTANT MANAGERS REPORTED GIVING ULTIMATUM

**Messrs. Moore & Wiggins Said to Have Declared They
Would Leave United Booking Offices Unless
Demands Were Granted.**

Supposedly unknown to any one excepting his partner and a few intimates, James H. Moore met in secret on Tuesday, according to report, M. Shea and Harry Davis, all important managers in the United Booking Offices, and a conference was held. The result could not be obtained.

It has been said for the past few days that there has been friction between Moore & Wiggins (managers of Cook's Opera House, Rochester, and The Temple, Detroit) and the United through Mr. Moore's demand that Hurtig & Seamon, another United firm, either withdraw vaudeville from the National Theatre, Rochester, or the United stop booking the Hurtig & Seamon vaudeville theatre in Dayton, O.

The National changed its policy on March 1, securing the acts since played there direct. Hurtig & Seamon are credited with the management of that house. Moore & Wiggins have Cook's in the same city with vaudeville, and have started to build a larger playhouse for the vaudeville goers of Rochester, which will open in September, when they contemplate placing a cheaper brand of variety entertainment in their present establishment. The opening of the National with small vaudeville will hurt Cook's as a future proposition from any point of view, according to Moore & Wiggins.

They demanded of the United that Hurtig & Seamon be told to stop the vaudeville at the National, and if they did not, that the United should withdraw its franchise to the firm for Dayton, where Hurtig & Seamon have played United bookings for two seasons.

According to the story, the inattention given to the demands of Moore & Wiggins brought them to the point when they issued an ultimatum that unless the steps asked for were taken they would leave the United offices, taking their two houses with them.

The connection the conference with Mr. Shea (Buffalo and Toronto), Mr. Davis (Pittsburg) and Mr. Moore had to do with the Rochester situation is only surmised by those not in possession of all the details.

CARLE'S SUMMER SHOW.

Chicago, March 11.

The company which will present Richard Carle's "A Boy and a Girl" at the Whitney, commencing March 20, for a spring and summer run, includes Lee Kohlmar, Toby Lyons, Eddie Garvie, Robert Barbaretti, Felix Fantus, Ilion Bergere, Jeanne Fowler, Georgia Harvey, Harriet Standing and George E. Mack.

The production is being made under the direction of Chas. Marks. Gus Sohlike will stage it.

\$3,000 FOR VESTA TILLEY.

Vesta Tilley is mysteriously billed around New York, the time and place of

her appearance not appearing on the "paper." It is said Miss Tilley will receive \$3,000 weekly from Percy G. Williams.

Considerable difficulty was experienced in securing the releases from English engagements. Her husband, Walter De Frece, accomplished it.

AL SUTHERLAND SAILS.

Called suddenly to London on matters of bookings, Al Sutherland, the agent, skipped aboard the *Lusitania* on Wednesday.

He will remain abroad just about long enough to complete his business matters, returning to New York in about three weeks.

UNITED'S BOSTON BRANCH.

The United Booking Offices has established a branch office on Washington Street, Boston. W. H. Walsh, formerly house manager for the Hudson, Union Hill, N. J., at the Hub establishment, will care for the bookings of minor theatres through New England supplied by the United.

MORRIS' BIG MUSIC HALL.

This week William Morris stated that next season he would have in New York City a complete music hall on the Continental European style, and similar in interior design to the American Music Hall, Chicago.

A feature of the establishment, said Mr. Morris, would be an orchestra of 30 pieces. Meals would be served at all hours, and could be eaten while watching the performance.

The plans will provide for private dining rooms, having glass windows through which the show may be watched.

The Independent manager declined to mention the location, although admitting it had been selected. It is safe to say that the new music hall will be in the neighborhood of Columbus Circle.

NAME CHANGE IN BOSTON.

Boston, March 11.

It is quite likely that the name of the Orpheum Music Hall will be hyphenated into the Orpheum-American Music Hall, and the "Orpheum" slowly decreased in size on the billing until it is finally dropped.

THEATRE BURNED.

Marlboro, Mass., March 11.

The Opera House here burned to the ground last week. Defective electric wire insulation is said to have caused the blaze. The house had a capacity of about 1,200. It was built in 1882 by Francis W. Riley. Lately it has been playing vaudeville.

PANTAGES' TWO BOOKING POINTS.

Chicago, March 11.

Hereafter all the acts playing the Pantages Circuit in the northwest and coast will be booked by Louis Pincus through the Pat Casey Agency in New York, and Ed. Lang in Chicago. Mr. Pantages will engage only on special occasions.

In a circular letter issued by Mr. Pantages, notice to that effect is given, excepting the mention that he will handle booking himself.

The two new houses, Empire, Los Angeles, and Pantages', Stockton, Cal., are included in the booking arrangement. Louis Pincus of the Casey Agency has been the general booking representative for the Pantages theatres for some time. The middle west office here, managed by Ed. Lang, will supply such acts as are available in this section.

PROPOSE MINING CIRCUIT.

Butte, Mont., March 11.

The Empire Amusement Co., of this city, through its manager, L. M. Quinn, has announced intention to build four theatres, all playing vaudeville. Attractions are to be supplied by the Western States Vaudeville Association. Mr. Quinn has left for Seattle to arrange booking details with Alex. Pantages.

Before his departure Mr. Quinn declared that a building had been acquired on Main Street for a theatre. Others are to be in Anaconda, Mont., and Idaho and Utah.

The addition of the local house will give Butte four theatres devoted exclusively to vaudeville—Orpheum, Family (Sullivan-Considine) and Empire. Mr. Quinn is manager of the last named.

SINGER NEGOTIATING FOR ANOTHER.

Chicago, March 11.

Mort H. Singer is negotiating for the Morrison property, Clark Street near Madison. This is the site recently spoken of as the future location for an Eastern Burlesque Wheel house.

It is said that Mr. Singer is after the location in the event the lease for the La Salle is not renewed. It is reported that through outside interference the rental of the La Salle will be increased to \$60,000 yearly. Singer says he holds an option for a five-year longer term on the La Salle.

MRS. HEWLETT'S SKETCH.

The wife of Maurice Hewlett, the noted whip, will appear at Proctor's, Elizabeth, N. J., on March 15 in a sketch named "A Savage Encounter."

The preliminary announcement of Mrs. Hewlett's vaudeville plunge was made some time ago.

The week in Elizabeth will be in the nature of a "try out." Proctor's over there gives a "picture show." Mrs. Hewlett was a member of Henry Irving's company on the other side, and has appeared over the Moss-Stoll Tour in England.

RETURN FOR "LAND OF NOD."

Chicago, March 11.

"The Land of Nod" will return to the Chicago Opera House shortly for a run of ten weeks or longer. It played at the same theatre two years ago. The revival will bring also some of the original cast.

S.-C.'s \$175,000 HOUSE.

Seattle, March 11.

The new Majestic, to be opened during July by Sullivan-Considine, will have cost \$175,000 when completed. Its seating capacity is 1,700. The location is corner Second and Spring Streets.

The new Orpheum is to be on the corner of Third and Madison Streets. It will open in October.

Shannon's has been sold and renamed Lyceum.

DOESN'T WANT VAUDEVILLE.

London, March 3.

George Foster has received a letter from Charles Wyndham wherein it is stated that the actor will accept \$9,000 a week for music hall engagements. It is not known whether Mr. Wyndham will allow an option for more than one week at a larger salary if he should "make good."

ROSES FOR "JOHN'S HEAD."

St. Louis, March 11.

Gertrude Hoffman and "The Mimic World" are playing a return engagement at the Garrick.

It looked at first as though the police would interfere with Miss Hoffman's act, as was done in Kansas City last week. But Sunday a committee from headquarters let the act go on with the single change of a bunch of roses instead of John's head in the "Salome" dance.

Otherwise the dances and the rest of the show are as seen before.

UNDERWRITERS CLOSE HOUSE.

The converted church at Union Hill, N. J., opened by J. B. Morris and Joseph Shea with pictures and vaudeville on March 1, was ordered closed by inspectors for the fire underwriters on Wednesday afternoon. It had been opposing the Hudson since opened.



THE GREAT RICHARDS.

The above pose is that of THE GREAT RICHARDS, who is booked by the UNITED BOOKING OFFICE exclusively, and is this week playing a return date at CHASE'S THEATRE, WASHINGTON, D. C.

The act is described as "a gorgeous combination of art and color," and must be seen to be appreciated.

THERE WAS AN OLD WOMAN
WHO LIVED IN A SHOE.
SHE HAD SO MANY STARS
SHE DIDN'T KNOW WHAT TO DO
SHE PLAYED THEM AND PAID THEM
AND LAID THEM OFF TOO
THEN MORRIS CAME ALONG
AND GRABBED UP A FEW.



DIVIDING BOOKING OFFICES.

The floor space in the Long Acre Building has been divided into the rooms and sections to be occupied by Martin Beck and his corps of assistants, as well as the United Booking Offices staff.

The entire sixth floor of the building has been taken, and a portion of the fifth will be placed in use by the United for the parks, fairs and club departments.

On the sixth and top floor, Mr. Beck's half will be to the northward, his private office occupying the northeast corner. The rooms have been designed liberally in space, and from a short wainscoting glass windows will touch the ceilings, giving an appearance of openness.

On the southern half, where the United will locate, the Broadway side will be partitioned off into many offices for the executives of the United, its attorney and managers, while the western side will be one large room where the smaller managers and agents will gather daily, the smaller managers having the privilege of "desk room."

A stairway will connect the sixth with the fifth floor from this room. It will act as an exit to the fifth floor only, and will not be an entrance from below to the upstairs. All the rooms on the floor will have sunlight and plenty of air, the "managers' and agents' room" particularly so.

The Long Acre Building has been erected to remain standing ten years only. It is expected by that time the Government will have purchased the site for a General Post Office uptown.

Les Jundts will play once more in the varieties. Al Jundt has been an attache of the Morris office for some time.

JEFFRIES IN EUROPE.

The undefeated champion of the world, James J. Jeffries may show in England during this summer what an undefeated champion looks like. America's white champion opened at the Lincoln Square on Monday, and will play over the Morris Circuit until William Morris leaves for the other side. That may happen in May or June.

With Mr. and Mrs. Morris will probably sail Mr. and Mrs. Jeffries, Mrs. Jeffries having relatives in Germany whom she would like to visit.

The English appearance of Jeffries will be arranged by Paul Murray, the Morris London representative. He will have little trouble in placing "Jeff" with the success of Bob Fitzsimmons over there in the foreign managers' minds. Mr. Murray placed Fitzsimmons across the pond where the ruby one is at present, his engagement having been extended.

PLACING JOHNSON IN BURLESQUE.

Jack Johnson, the colored champion of the world, when his friends in Galveston, Tex., stop fussing over him, will come to New York, probably appearing publicly as a special attraction in some local burlesque theatre.

Al Kaufman, the California heavyweight, will appear at one of the Bowery houses next week as a special feature. Kaufman came to New York this week with Billy Delaney, his trainer, who has posted \$10,000 for a match with Jeffries. Jeff says he will fight no one except the black man and isn't sure that he will fight him.

FIGHT PICTURES START MONDAY.

The shows W. B. Brady is organizing to send on the road with the main feature the moving pictures of the Johnson-Burns fight in Australia will start out on Monday. Three or four different organizations will make up the first consignment.

The American exhibition rights are reported to have been secured by Brady and the amount paid by him is rumored to have been \$25,000, although this is believed to have been the sum paid the promoter of the film as a bonus with a likelihood that the promoter holds a percentage agreement in all gross statements.

The reels arrived on the *Mauretania*.

SOUVENIR FOR OPENING.

Under the editorial direction of Mark A. Luescher, the Orpheum Circuit's Publicity Department head a handsome and expensive souvenir is being prepared to commemorate the opening of the new Orpheum Theatre, San Francisco, on April 19.

The souvenir is a leather-bound volume of many folios, containing a mass of well prepared reading and pictorial matter of great interest to patrons of Orpheum theatres and citizens of towns far removed from the great centre of all the show world.

From 10,000 to 15,000 of the volumes will be printed for distribution at a cost of about 75 cents per copy.

DOCKSTADER AND MINSTRELS.

It is reported that an offer has been made Lew Dockstader to transfer himself and company to vaudeville upon the close of his present minstrel tour.

CASEY HAS NEW OFFICES.

As between the New York Theatre Building and the Long Acre Building Pat Casey has selected the latter for the Casey Agency's new location. Mr. Casey has taken a suite on the northeast corner of the fourth floor in the all-white building at Forty-fourth Street and Broadway. The yearly rental for the space taken is said to be \$5,000. The Casey Agency will move on or before May 1.

Several vaudeville agents have taken offices on the fifth floor, and the sixth (top) floor is under lease to the United and Orpheum jointly.

ATLANTA VAUDEVILLE SHIFTS.

Atlanta, March 11.

The vaudeville policy at the Orpheum will be shifted to the Lyric next season, continuing to be booked through the United Booking Offices, New York. The Lyric will be opposed by the new theatre now building, which Ben Cahn will direct, with bookings from the Morris Circuit. Cahn left for New York this week.

The Orpheum will have a 10-20 vaudeville show after the removal of the higher grade, and the Bijou, lately closed for burlesque, will reopen in the fall with the combination shows from the Stair & Havlin office.

BIG SHOW FOR SMALL TOWN.

Chicago, March 11.

The vaudeville bill arranged for the Crescent, Champaign, Ill., by J. C. Matthews, of Wm. Morris' office, for next week, consists of Mabel McKinley, Lambert, Wm. McDermott, The McIntyres, and several others.

ACT CLOSED AT HAMMERSTEIN'S WITHOUT NOTICE, "FLOPS" OVER

Willa Holt Wakefield, Taken Out of the Hammerstein Program, Signed by the Opposition for This and Next Season at an Increased Salary. A Remarkable Incident in Vaudeville.

Following a remarkable and memorable scene at Hammerstein's Theatre Monday evening, when Willa Holt Wakefield was peremptorily dismissed from the program, the management closing her assigned place on the program while she was in readiness to appear, Miss Wakefield, the pianologist, noted this season as being one of the best and cheapest acts playing the United Booking Office time, signed a contract with William Morris through B. A. Myers for the remainder of this and all of next season at a considerable increase of salary.

She will open March 15 at the Lincoln Square Theatre, having canceled six remaining weeks during March and April over the United time. Her next United engagement was to have been at Keith's, Boston, Monday.

Miss Wakefield was in her second consecutive week at Hammerstein's. She had played the matinee and was notified that she was not to "go on" for the night show just after leaving her dressing room, prepared for the stage.

Perplexed and undecided what to do, and without the benefit of an adviser, Miss Wakefield, who was in a nervous state, having been accompanied to the theatre by her physician (who was refused permission to re-enter the stage door after having left her), walked around to the front entrance of the theatre in her stage clothes, picture hat and make-up, endeavoring to find her manager, Louis Newman, who had also been barred from the house without Miss Wakefield's knowledge.

When Miss Wakefield was informed Mr. Newman had not been allowed in Hammerstein's Monday evening, she returned to her dressing room, garbed herself in street attire and quietly left the theatre for her hotel.

The scene occurred during intermission. A crowd quickly gathered and as quickly dispersed, many recognizing the pianologist, and she was gazed at by the bystanders who viewed her strange appearance upon the street with much curiosity.

There were reports about the house during the evening that Miss Wakefield's friends were massed in the orchestra and would hiss when Eva Tanguay entered upon the stage, or would leave the theatre after Miss Wakefield's act, the latter having been programmed as "No. 7" in the afternoon, with Miss Tanguay immediately after. It was also reported tickets had been given away to persons who had instructions to leave after Miss Wakefield's turn.

Notwithstanding the reports, no disturbance of any kind occurred while Miss Tanguay was going through her act, or after it. No inquiries or noise emanated from the orchestra, even when Miss Wakefield did not present herself in her pianologist, and the audience departed peacefully from the theatre as is the usual wont.

William Hammerstein, manager of the theatre, said: "I heard reports that Miss Wakefield had 'packed the house,' and ordered that she go on 'No. 5' or follow Miss Tanguay. She declined to do either, and I closed her. I could not afford to take any chances on a disturbance. Last week I asked Miss Wakefield, in deference to my headliner for this week (Eva Tanguay), to withdraw all her billing and advertising matter. She did so. Miss Tanguay had no knowledge whatsoever of this."

On Tuesday in her apartments at the Gregorian Hotel, Miss Wakefield made the following statement: "I left this hotel last night (Monday) at 9 o'clock for the theatre in a taxicab. Upon arriving there, Mr. Simon, the stage manager, came to my dressing room and said I had been changed on the program and must appear 'No. 5,' before the intermission. The intermission commences at 9:45. I told Mr. Simon it would be impossible; that it always takes me almost an hour to dress, as I am unable to do so rapidly. I had received no word previously that my position had been changed."

"I dressed, and during the intermission went to Mr. Simon telling him I was ready to go on. He said I could not appear at all and that he was following his instructions."

Mr. Hammerstein's statement was repeated to Miss Wakefield, and she replied: "It is not so that I refused to follow Miss Tanguay. I was not given an opportunity. I would have gone on any spot on the program had I been given sufficient notice, and as for following Miss Tanguay I would have appeared after the moving pictures rather than disappoint some of my friends who I knew were in the audience."

"Mr. Simon said to me that they had heard some of my friends were present to hiss Miss Tanguay, and I told him I trusted I had no friends who would do any such thing."

"At Mr. Hammerstein's request I had withdrawn all my special billing matter last week, and it seemed so funny that I should be asked to do this that on Saturday night Mr. Newman and myself asked Mr. Hammerstein to fix my place on the program for this week, telling him that rather than have any uncertainty or unpleasantness during my second week I would close the engagement then. He said 'No. 6' would be my position all week, and I chose this myself, it generally being considered one of the most undesirable spots (opening second half)."

"I suppose a manager can cancel any act he wishes to, but I can't see why after Mr. Hammerstein had insisted that I remain the second week, he took the method he did to prevent me from appearing, without speaking to me or giving me any warning. I have never met Mr. Hammerstein personally."

WILL COMPLETE GAITY.

Louisville, March 11.

Victory rests with E. K. Hynicka, of Cincinnati, in the long fight to prevent the building of the Gaiety Theatre for the Columbia Amusement Co. (Eastern Burlesque Wheel). Now it is up to the Whallen Bros. to discover some new way to block the opening of the house, which will bring opposition burlesque into Louisville, where they have had undisputed possession for years.

In the Chancery Court Judge Miller has dissolved the temporary injunction restraining the Mayor and Board of Aldermen from passing an ordinance permitting Hynicka to complete the house with a 100-foot corridor. Attorneys who caused the issuance of the restraining order declare that there is no other way to prevent the passage of the ordinance and it is the general expectation that it will go through in a day or two.

"DOCTOR" GERARD CALLED IN.

Chicago, March 11.

Barney Gerard was called to Indianapolis this week to doctor up the "Merry Burlesquers." A new first part or burlesque will probably be put on, and several new people will be engaged to take the place of the Busch-Devere Trio.

BURLESQUE IN BRONX?

It is reported that burlesque managers associated with the Empire Circuit Co. (Western Wheel) have for some time been in negotiation for a theatre location in the Bronx. The Miner Estate is said to be one of the promoters of the enterprise.

The same company's Casino Theatre, in course of construction in Brooklyn, is now enclosed and work on the interior has commenced.

TWO BILLY WATSONS.

Baltimore, Md., March 11.

Billy Watson's burlesquers, with the only original W. B. at the head, are to be at the Monumental next week. The engagement at the Western Wheel house is being generously billed.

Meanwhile the next attraction at the Gayety (Eastern Wheel) has in its cast a comedian of the same name. Advantage is taken of the fact and "Billy Watson" is advertised to appear in both houses on every billboard in the city not otherwise employed.

The Eastern Burlesque Wheel house is especially vehement in its protestations that it has "the original Billy."

ETHEL LEVEY IN REVUE.

(Special Cable to VARIETY.)

Paris, March 10.

Ethel Levey was engaged yesterday by H. B. Marinelli to open March 13 in the new revue at the Olympia, which Mr. Marinelli has decided upon restoring.

During the week Miss Levey was booked through M. S. Bentham for a tour of the Orpheum Circuit, opening next August.

SNAKE A GOOD PICKER.

Philadelphia, March 11.

While playing the Gayety in this city last week, Julia Sinclair of the "Parisian Widows," who uses a live snake in her "Salome" specialty, was bitten by the reptile. The snake got hungry, and when one of the "prop" rats used by the Young Brothers in their comedy acrobatic act was sighted, his snakeship got busy.

Miss Sinclair acted like a snake-charmer and slapped the snake on the head and her pet in turn sank its fangs into her hand. Julia didn't faint; just screamed a little, and the property man pried the snake's jaws apart, releasing the "Salome."

Miss Sinclair is still doing "Salome," but the snake lost its job.

WANTED, BARGAIN RATE.

T. W. Dinkins, whose "Yankee Doodle Girls" played the Lyceum, Washington, D. C., last week, brought back a brand new story from the capital. He avers that a man approached the box office Friday afternoon and, laying down fifteen cents, demanded two tickets. When the treasurer refused to accept the three nickels the visitor pointed to a sign which read "Matinee, two-fifteen," and again demanded to be admitted at the "advertised bargain rate." Mr. Dinkins solemnly declares that this is a true story.

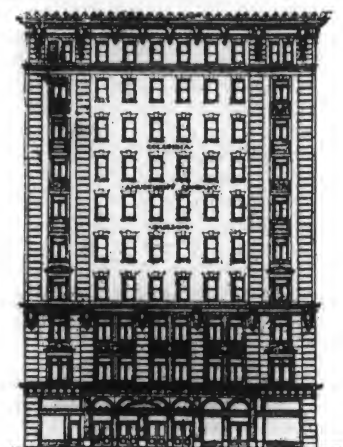
Washington, March 11.

"The Yankee Doodle Girls" established a new high record for gross takings at the Lyceum Theatre (Western Wheel) last week. March 3 and 4 three performances were given for the crowds that visited the city to watch the inauguration ceremonies, an extra show starting at midnight. The total receipts were not made public, but it was declared that the best previous takings of the house had been exceeded by a considerable margin.

COPYRIGHT BILL A LAW.

Washington, March 11.

The new copyright bill was approved on March 4, last, and will go into effect on July 1.



COLUMBIA BUILDING and THEATRE.

The above is an advance design of the front exterior of the new office building and theatre to be erected by the Columbia Amusement Co. (Eastern Burlesque Wheel) on the northeast corner Seventh Avenue (Broadway) and 47th Street, New York. The theatre will be called "The Columbia," and will play the Eastern Wheel attractions.

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Vol. XIV. MARCH 13. No. 1.

"The 4 Dainty Dancers" are no longer with Adelaide.

Cliff Gordon reopens at the American, New York, March 22.

Percy G. Williams returned from his southern trip Thursday.

Clifford C. Fischer returned to New York this week on the *Mauretania*.

Lindsay Morrison may be the manager of the Morris Orpheum in Boston.

The Family, New Rochelle, will be opened by Moore & Shea March 22.

Alf Grant is working as a single act. Ethel Hoag was formerly with him.

Claire Romaine, "London's Pet Boy," returns to the Colonial next week.

The Yankee Comedy Four has been reorganized by Arthur Earle and William Fuller.

Harry Nelms, the treasurer of the Alhambra Theatre, is the proud father of a fine boy.

Red Shields and Fred Ward will probably show for the first time together March 22.

Memora, a "mental wonder" from Europe, opens at the Lincoln Square March 29.

E. F. Albee calls at the United for a short time each day when the weather is agreeable.

Felix A. Wiener has taken charge of the business end of the Gus Edwards' Music Publishing Co.

Billy Evans and Nellie Vincent are vaudeville applicants, having left the "Blue Ribbon Girls."

Carson and Willard have been booked for the Orpheum Circuit, opening at the Majestic, Chicago, July 5.

Gaston and Greene play the Majestic, Chicago, next week in a new act. They return to New York in April.

Morris Schlesinger resigned as manager of the Lincoln Square this week. Al Davis is in charge of the house.

Al Fields and Dave Lewis will give their first performance as a team at the Hudson, Union Hill, N. J., Monday.

Johnnie Stanley and Nellie Daly (formerly Guyer and Daly) have formed an act, booked by Reich & Plunkett.

Bijou Russell sailed for Europe Wednesday. She will probably return in September to go over the western time.

Hal Godfrey, now in England, will open Aug. 16 at Chicago, to commence a western tour of 30 weeks, placed by Pat Casey.

Geo. W. Day replaced Finlay and Burke at the Fulton, Brooklyn, this week, the team being obliged to cancel through illness.

The Grand Opera House, Wheeling, plays pictures commencing Monday. It is a Keith vaudeville theatre, opened last fall.

Scott and Whaley, colored, open at the Lyric, Newark, having been booked for the Morris Circuit through B. A. Myers.

A complimentary dinner will be tendered "That" Quartet to-night at The Monico by their friends. Tickets are \$5 each.

Arthur Conyers, with Winston's Sea Lions, was married this week in Jersey City to Anna Baker, a New York young woman.

The Robert De Mont Trio in "The Hotel Turn Over" appear at Hammerstein's April 19. Reich & Plunkett are the agents.

Mrs. Fay, widow of John T., is playing the Empire, Paterson, this week, in her "mind-reading" act, having a youth for an assistant.

James O'Donnell Harrigan is the addition to the family Mr. and Mrs. James Harrigan received at their Buffalo home last Sunday.

Mrs. Jane Bernard, widow of the late Jake Bernard, was married March 8 to Walter Pearson, both members of "The Avenue Girls."

It is reported that bookings on the United time are being arranged for Arthur Prince, the English ventriloquist, for next season.

Rose Carlin will rejoin "The Fashion Plates" at the Bon Ton, Jersey City. Miss Carlin was obliged to leave the show at Boston through illness.

Phil Nash is now the chief assistant to the acting general manager of the United Booking Offices. Mr. Nash has removed his office next door to his chief.

May Walsh leaves May 22 with a younger sister for a visit to London and Paris. Miss Walsh has been re-engaged for "Fads and Follies" next season.

Irwin's "Big Show" has been increased to forty-two people through the addition of the "Six Imperial Dancers," signed for the remainder of this and next season.

Dave Ferguson and Abe Reynolds, of "Miss New York, Jr.," will play in vaudeville upon the close of the season with a conversational sketch written for them.

The Frazzelly Sisters, a foreign acrobatic number, will play vaudeville booked by H. H. Feiber through the Western Vaudeville Association, Chicago.

John M. Campbell (Smith and Campbell) has an added and special attraction at his home, Mrs. Campbell placing on the bill this week a nine pound baby girl.

Amelia Bingham will reappear at the Lincoln Square March 22 in her sketch, and will return to the American, Chicago, before leaving the Morris Circuit for this season.

Oscar Loraine will present a new act at Hammerstein's March 22. On the last day of this month, Mr. Loraine leaves for London, where he will open April 19, at the Empire.

Henrietta Blanke (Mrs. F. E. Belcher), who recently made her vaudeville debut at the Temple, Detroit, will appear in the New York houses. Jack Levy has charge of the bookings.

Nothing further has been heard of Willie Hammerstein's idea of having The Cherry Sisters play his house. Mr. Hammerstein doubts the originals could be gathered together now.

Edgar Bixley and Henry Fink at present with "Uncle Sam's Belles," are arranging a large scenic production for vaudeville

called "The Eight Thirty Special," in which they will appear.

Dorothy Russell is due to appear at Shea's, Buffalo, March 22. Jack Levy, Miss Russell's agent, is wondering where Lillian's daughter is and whether she will present herself on time.

Al Sutherland is on the lookout for an opening to present Beatrice Ingram in "The Duchess," a sketch. Miss Ingram was a favorite stock actress in Providence, having played Keith's there.

Jenie Jacobs may go abroad the latter part of May or during June. Miss Jacobs is office manager of The Casey Agency. If Pat Casey should take a sail across about that time, Jenie will defer her trip. Miss Jacobs has won something like \$6,000 since March 1 wagering whether the sun will shine during the day. Her odds are 3 to 1 it does, and 2 to 1 it doesn't.

Ned Hanson, the comedian-vocalist, is to be tendered a benefit at the Lyric, Newark, April 25. The proceeds will go towards defraying the cost of an operation for a nervous affliction Mr. Hanson has suffered for four years, causing his retirement from the stage during that time. If the operation proves successful, Mr. Hanson will return before the foot-lights. His home address is 431 South 15th street, Newark, N. J.

If a family lawsuit draws Harry Harris away from his duties as treasurer of the New York, no one can accuse him of neglect of duty. Mr. Harris' brother, Sydney, private secretary to Charles B. Dillingham, is the instigator of the coming family feud. About two months ago Sydney thought his luck had turned, for a diamond and pearl pin attracted his attention on the highway. Sydney stooped, conveyed the pin to his pocket, and in accordance with the law, made and provided, immediately advertised for the owner. The proprietor of the lost article failing to appear, Sydney let Harry in on his find. Both brothers agreed the pearl was a quince, but that the diamond, were it not chipped, would be worth five dollars; the gold went for nil, not standing the acid. Harry said that the market price for the sparkler was about \$2.50. Sydney balked, but "cash, net" proved an inducement, so the pin passed from brother to brother. Harry dropped the scarf holder in his jewel casket, with a myriad of other costly objects, but the other day in making up his appraisal of present worth, decided to replace the chip with a regular stone. The jeweler who received the commission completed the job. On Harry calling, the diamond man said "That's a pretty fair little pin, Mr. Harris." "Indeed," replied Harry, "I thought the diamond was a lemon." "Not the diamond," said the jeweler, "It's the pearl. That's worth about \$300." When Sydney heard the news, he demanded a reformation of the transaction, and claims he will sue Harry for the difference unless further currency passes over in his direction. Harry sets up three separate and distinct defenses: "Statute of Limitations," "Innocent Party," and "Brotherly Love."

DISREGARDS CLOSING EDICT.

Hoboken, March 11.

Nicholas M. Schenck, manager of the Lyric, Hoboken, is awaiting a hearing in this city on a charge of having violated the Sunday closing edict promulgated recently by local authorities. Schenck opened the theatre last Sunday and invited arrest in an attempt to test the right of the police to interfere with him. Public opinion in the Jersey towns seems to support a liberal interpretation of the law.

The manager will probably be held for the Grand Jury and the merits of the case gone into thoroughly upon the trial. The other amusement places in Hoboken made no attempt to do business Sunday. Sunday night the Lyric was packed to the doors, being the only amusement place open.

SHEEHAN IN NEW YORK.

Chicago, March 11.

Joseph F. Sheehan, the operatic tenor, who opened a twelve weeks' engagement in vaudeville for Wm. Morris, contemplates heading a summer stock company at Winthrop for a brief season. He is also considering an offer to star in an Irish play next season. The piece is already written.

Mr. Sheehan and his company will appear at the American, New York, the week of March 22.

RATS' MASQUE IN CHICAGO.

Chicago, March 11.

The White Rats held their first annual ball at the Sherman House Wednesday, and drew a large crowd. A number of artists playing here appeared in make up and added to the general merriment of the evening. The affair was patterned after the ball to be held in New York by the organization.

MAJESTIC, JOLIET, QUILTS.

Joliet, Ill., March 11.

The Majestic Theatre and the Grand Theatre at Chicago Heights, Ill., closed their doors Saturday, March 6.

Poor business is given as the cause.

**FIDDLER and SHELTON.**

(Those Two Colored Boys.)

HARRY FIDDLER and E. BYRON SHELTON, comedy, musicians and mimics, are booked solid until June over the UNITED time. They played a very successful engagement at the ORPHEUM, BROOKLYN, week of March 1.

PAT CASEY is their agent.

MRS. POTTER ALL THROUGH.

New Orleans, March 11.

Mrs. James Brown Potter is in this city visiting relatives and friends. The Morris importation says that she will shortly sail for England, where she will appear in a series of concerts.

Before her marriage Mrs. Potter lived here.

"THE GIRL" IN CHICAGO.

Chicago, March 11.

There is a report here that "The Girl From Rector's" will play Chicago, commencing Easter Sunday, with a cast composed of Allan Wolford, Elita Proctor Otis, and probably Cecil Lean and Florence Holbrook.

A brother of Al H. Woods, who presents the show at Weber's, New York, has been here this week.

STOPPED A RUNAWAY.

Lakewood, March 11.

James Plunkett and Billie Burke, New York theatrical agents, stopped a runaway horse here on Monday evening, averting what might have been a serious accident.

"APACHES" FOR VAUDEVILLE.

Joseph Smith and Louise Alexander, the "Apache" dancers in "The Girls of the Moulin Rouge" at the Circle, have been booked for the Orpheum Circuit, beginning March 22 at the Majestic, Chicago. They will have an entirely new act, including three dancers, beside Miss Alexander and her partner. M. S. Benthall brought the transaction to successful issue.

JEFFERIES' LATEST BOOKINGS.

Philadelphia, March 11.

By the end of March the Jake Wells theatres south will all have fallen into line for a supplementary season of combination vaudeville and pictures. Jake Wells gave final instructions last week to Norman Jefferies, in charge of the bookings.

As arranged at present the circuit comprises Grand, Nashville; Lyric, Chattanooga; Bijou, Knoxville; Bijou, Atlanta; Grand, Augusta; Orpheum, Evansville, and Grand, Montgomery. Several other houses may be added by Mr. Wells.

A new theatre to be opened March 15 by Gorman & Slater at Greensboro, N. C., and the Academy of Music, operated by Corbin & Shields at Lynchburg, Va., will also receive their vaudeville bookings from Mr. Jefferies.

INA CLAIRE.

The pictures on the front page this week are of Ina Claire, sixteen years of age, who has commenced a vaudeville career as an imitator and singing comedienne.

She was born in Washington, D. C., entering the varieties about a year ago, appearing for the first time in New York City this week at the American Music Hall. Miss Claire, a sweetly pretty girl, travels with her mother.

While imitations are Miss Claire's forte, she does not hold to them altogether in her performance upon the stage, having a number of character songs in her repertoire, along with impersonations of the many stage celebrities she offers in costume.

MISHLER GIVES POP VAUDEVILLE.

Two houses managed by I. M. Mishler in Altoona and Johnstown, Pa., formerly occupied by the higher-priced dramatic attractions, go into popular-priced vaudeville Monday. Bookings are supplied by Ed Gallagher.

They are the Cambria, Johnstown, and Mishler's, Altoona. Difficulty in securing consecutive bookings brought about the change of policy. The large number of open days seriously cut into the receipts of the house.

McMAHON AND CHAPPELLE HOME.

Tim McMahon and Edythe Chappelle returned to New York late last week on the *Lasitania*. They will remain here until August, when Mr. McMahon is due to reappear at the Palace, London, with his "Watermelon Girls."

In speaking of their appearance before the royal family of England, Tim said he supposed all services at an occasion of that nature were gratuitously offered. He was agreeably surprised just before leaving London to receive a check from Alfred Butt, who had the affair in charge, for \$106.

McMahon and Chappelle open at the American, New York, Monday. Mr. McMahon's "Watermelon Girls" will play the Savoy, Atlantic City, the same day.

TWO SUMMER PICTURE HOUSES.

Contracts for the Savannah Theatre, Savannah, Ga., and the Academy of Music, Charleston, S. C., during the summer only, were signed this week by Wilmer & Vincent, who will place combination vaudeville and pictures in the houses from May 1 to September. They are on the Greenwall & Weis circuit.

Joe Roth, son of Herman L. Roth, the theatrical lawyer, has been installed as house manager of Frank Keeney's Third Avenue Theatre.

HUNKS FROM HARMONY HOLLOW

BY WILL D. COBB.

Poets are born and not made;
Song writers are shorn and not paid.
Lyrics.

Inquisitive Ida.—No, the Songs of Solomon were not written by Alfred nor published by Stern; Solomon was wise.

First Citizen.—Where you going with that lamp, Di?

Diogenes.—Looking for an honest publisher.

First Citizen.—Blow it out.

Be careful who you tell how "great" your song "went." They may have "caught" the show.

A song in the sale is worth six up your sleeve.

Did it ever occur to you what a corking song writer that Montague fellow on the World would make?

Melodious Melville Gideon, semi-composer of "The Yankeeanna Rag," composed that farce comedy frock he features all by "his self."

Now that we have the "Yankeeanna Rag," "Cuddlin' Rag," etc., here are a couple for the boys: "The Wash Rag," "The Dish Rag."

N. B.—I'd grab them myself if they were any good.

NEW ORPHEUM PREMIER.

Evansville, Ind., March 11.

The opening of the New Orpheum (Chas. Sweeton, manager), in spite of the rain Monday was a success. Heading the bill were the three Rivals in their sketch, "The Captain of Co. K."

The New Indian Park at Williamsport, Pa., is being rushed to completion.

**NEW BRIGHTON BEACH MUSIC HALL.**

Announcement has been made by David L. Robinson, president of the Robinson Amusement Co., that the new Brighton Beach Music Hall, of which he is to be the manager, will be completed and ready for business before June 1st, at a date which will shortly be decided upon.

This handsome fireproof new seaside playhouse is being erected at the junction of Ocean Boulevard and Sea Breeze Avenue, on a site formerly occupied by Mason's Hotel. It has a frontage of 80 feet on Ocean Boulevard, runs back 150 feet on Sea Breeze Avenue, and has been constructed according to the most modern and best improvements of architecture and decoration.

The entire exterior is finished in long red brick with very wide joints of white cement. The interior of the theatre is supported on iron columns on each side of the auditorium. These are placed close to the walls, so that the view is not interfered with from any position in the house. There are to be 1,200 seats in the orchestra, and the balcony will seat 800, being supported by steel cantilever girders. represents an investment of \$350,000. High class vaudeville will be the policy.

Mr. Robinson manages Percy G. Williams' Colonial Theatre, Manhattan. The entire enterprise The roof is supported by steel trusses from column to column.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

London, Eng., Feb. 20.

Editor VARIETY:

I beg to contradict the statement in VARIETY Feb. 6 that one named Sutton and myself have continually disputed the first claim to origination of the style of act performed by the Curzon Sisters. Sutton has never disputed my origination nor denied infringement of my patent rights in the court proceeding I have brought against him, still pending.

Sutton claims he had a revolving wheel in storage for many long years, whereon performers could hang by teeth in practice. Such a thing, if even true, laying in storage so many years, proves its uselessness. As further proof to rectify the wrong assertion, will say new acts of prominence and events in our sphere are recorded by the press, and as authentic press clippings or records, prior to 1906, have not and never can be produced, which described a performance where artists hung by their teeth on a revolving apparatus in serpentine dresses, thereby enabling them to form angelic flying positions, as flying butterflies, and also describing the double spin while revolving, "such as the Curzon Sisters have from their debut and on," proof is established that no act of the kind ever existed before my origination.

After the worrumsome experiences, such as expenditure caused from experiments coupled with sleepless nights of thought in order to perfect my origination, it is rather hard for the merits to be linked with that of an inferior copy.

The father, who one year after our successful tour, and after witnessing our performance during the prolonged engagement we fulfilled at the New York Hippodrome, taught his family of acrobats at Brown's Gymnasium, New York, in the spring of 1907, to try and imitate the Curzon Sisters, and for further gain had the nerve thereafter to advertise "origination."

Knowing the worthy policy of VARIETY in upholding originators by exposing imitators, in justice due to me, I ask you to give this publicity.

J. W. Curzon.
(Mgr. Curzon Sisters.)

New Orleans, March 5.

Editor VARIETY:

In last week's VARIETY the article about the Bijou, Atlanta, closing for burlesque did an injustice to me by mentioning my show in connection with the closing.

Before I reached Atlanta it had been decided to close the Bijou, and it had been reported in the papers there the future policy of the house would be vaudeville.

As a matter of fact, during the Atlanta engagement of my show we broke the record of the theatre, and were pronounced by the Atlanta papers as the best and "cleanest" show this season. Some of the notices could not have been better had I written them myself.

The only objection raised against the show by the manager was the dance by

Almeda Fowler. It was a big hit, and he said it was on the order of an Oriental dance. We disagreed on this point and that's all there's to it.

I gave the same show I gave at the Star and Garter, Chicago, with the same grand costumes and scenery and large company. I did two phenomenal weeks at Chicago and Cincinnati, and I did the second largest week yet at Birmingham, and will come pretty near putting over another one this week in New Orleans.

Al Reeves.

("Al Reeves' Beauty Show.")

THAT'S GOING SOME.

By ASHTON AND ERLE.

("The Whistling Micks.")

When you open the show on Monday night, The manager rushing in thinks it's a fright;

But finds you're making 'em scream with delight—

That's Going Some.

When your act runs thirty minutes or more,

For two blocks one can hear the audience roar,

And they keep on yelling for more and more—

That's Going Some.

"Come in my office," is Martin Beck's command;

"I saw your act, you're simply grand";
You come out with contracts in your hand—

That's Going Some.

They place your name on an electric sign.
All the swell clubs invite you to dine,
And VARIETY gives you a column at a time—

That's Going Some.

Trials are over; you fear not the "can,"
The money comes tumbling to beat the band.

You're the only rival of Geo. M. Cohan—
That's Going Some.

Success you've had; you're near in a fit
The landlord knocks, for the rent you're hit,

You know you've been eating Rarebit—
That's Tough.

GUS EDWARDS WRITING LYRICS.

The word writers will probably organize against Gus Edwards, who has hitherto been content as a composer and music publisher.

Mr. Edwards's latest is a song, the words and music of which have been written wholly by himself. The number will be named "You Stand Awfully Good With Me, Kid." Gus wrote it one night after a heavy dinner.

Alice Lloyd is singing two of Edwards's new songs at Bennett's, Montreal, this week.

"SKIGIE" SHAKES THE HAND OF JAMES J. JEFFRIES

Says He Wouldn't Fight Jeffries, or Jeffries' Son. Wants to Know What "Falling for the Ladies" Means.



SKIGIE.

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

The Goyt Trio is fair (Lincoln Square, Monday evening). I like the dogs. One dog did a good trick. Mills and Morris are two girls who make up as minstrel girls and tell jokes and each sings. I didn't care so much for the singing.

Mr. and Mrs. Edward Lucas did some "Scenes From Dickens," and the only one I knew was "Poor Joe," but I'd rather read football stories than Dickens, and the Musical Spillers are four colored men and one woman and they play different instruments and I liked them because they didn't play noisy ones.

Maude Odell has a new act since I saw her before and behind and the first one was bad but this one is worse and she had six girls with her and when she stood with an American flag and an English flag the gallery yelled. Charles Sweet plays the piano and maybe he can't play. He gave imitations on the piano of a banjo, a harp, a fife and drum corps going up the street, and it was fine.

The big boy was next—James J. Jeffries. He must be more than six feet tall. First he comes on and jumps rope. I liked him. Next he wrestled, then they play ball and he did a good stunt with the chair leaning waybackwards and coming up again.

I met Mr. Jeffries before he came on and I must have looked like a shrimp next to him. He asked me if I would fight him and I said "No," and then he asked me if he had a little boy would I fight him and I said "No" again, and I guess I'm wise. Now I know two fighters, Mr. Jeffries and Kid McCoy.

This was the first time I ever saw Lucy Weston in vaudeville. I saw her before in "The Follies," but I like her best in vaudeville and she sang five songs but I didn't understand "The Doctor" song. I wanted to know what "falling for the ladies" meant but no one would tell me. The Fassio Trio had some good tricks. The girl is a peach and she stands on the man's head with one hand while he walks backwards up and down stairs. She never moved an inch.

I wasn't so glad we stayed for the pictures for they were wunk.

Chauncey Olcott left for Florida on Wednesday. He will remain there six weeks, having closed his season. Before leaving Mr. Olcott informed Jack Levy he would not entertain any vaudeville proposition.

OBITUARY

The mother of Jessie Bertram (Rado and Bertram) died March 5.

VIVIAN LA GRANGE, 25 years of age, died at the Butte Hospital, Feb. 29, from poison self-administered. It was her third attempt at suicide within a week. She played there last November as one of "Patterson's Bronze Artists" at the Family. Her mother, Mrs. C. A. La Grange, a brother and sister, reside in Duluth, Minn. No reason was assigned by the suicide for her act.

ROBERT RIANO, of the Four Rianos, died March 5 in New York City, of heart failure. He was 42 years of age, and leaves a widow and one child. The deceased was taken ill at the Grand Opera House, Indianapolis, and removed to New York, not appearing publicly since. The act will be continued under the direction of the widow, Irene Riano.

"FLOOD SCENE" FINISH.

"Snake River Dam," a dramatic sketch in three scenes, will be presented in vaudeville by Harry Bissing in conjunction with F. D. Thomas. The climax is a flood. It has been "tried out," and Mr. Bissing, who produced "The Gibson Girl Review," pronounces it the best thing in the line of thrillers he has ever seen.

Mr. Bissing and Alfred Solman have ready for presentation "Marcelle and Maurice," a musical number with several people and five changes of costumes.

Pat Casey is arranging the opening time for the musical act. He has placed "Snake River Dam" over the western time, opening at the Majestic, Chicago, August 8.

BARRY AND FAY NEXT MONDAY.

On Monday at Hammerstein's Lydia Barry and Elffe Fay will present themselves as the successors and daughters of the famous comedians, Barry and Fay.

Miss Barry will take the semi-"straight" part in the "two-act" (with a sketch structure) while Miss Fay will attend strictly to the comedy end, excepting perhaps for a moment at the finale.

Geo. Felix has been coaching the pair, and arranging the number, the act of Felix and Barry-4 having temporarily disbanded for the debut. If the Misses Barry and Fay conclude to continue on in vaudeville, the Felix-Barry act will be permanently shelved, and Mr. Felix will probably place together an act for himself after seeing his proteges successfully launched.

MORSE WILL PUBLISH MUSIC.

Theodore Morse has set himself up in a music publishing business of his own. He recently retired from the H. B. Haviland Co.

The Theodore Morse Music Publishing Co. is the name of the new concern. Al Cook is manager of the professional department.

A. L. Erlanger, Harry B. Smith, Richard Anderson, Flo Ziegfeld, Jr., Mrs. Erlanger and a maid sailed on the Lusitania Wednesday, as Mr. Erlanger's party, for a visit on the other side. Mr. Erlanger will bear the entire expense of all his guests while away, it is said.

LONDON NOTES

VARIETY'S LONDON OFFICE.

410 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, March 3.

The Water Rats held their annual ball last night.

Paul Barnes comes into London next week, at the Coliseum.

Mannie Warner, of Somers & Warner, is the father of a baby girl.

Newell and Niblo are offering a new act these days, with much comedy, and doing well.

Elmer Spyglass, a colored singer who has worked the halls, will visit the States shortly.

Seymour Hicks opens next week at the Coliseum. He will have Sena Dare for support.

The De Onzo Brothers, at the Hippodrome the last two weeks, are showing very well.

"The Moto-Girl" and Fred Melville go on tour next week, playing Manchester for a start.

The Hippodrome under its new music hall policy will probably open August Bank Holiday.

Bellman and Moore are playing the Oxford this week, engaged through the William Morris London office.

James J. Morton and Mrs. Morton (Josephine Ainsley) will soon depart for a tour in Italy and southern Europe.

Lily Flexmore will hold over at the Coliseum next week. Miss Flexmore is playing in Marie Dressler's piece this week also.

Alexander and Comedians are playing the Coliseum. This place could be their home for quite a while without tiring the folk who attend the shows.

La Contidina, an Italian female violinist of the heavyweight class, is playing the Palace this week. Conti is rather heavy, but she's there.

In its vaudeville department one of the London daily newspapers makes the announcement that Grace Hazard will be in London within a month.

B. A. Rolfe has opened his London office at 38 Cranbourne Street, and is going to do some tall hustling in the way of sending out big productions.

Madame Madeline De Noce, a French opera singer, is playing the Coliseum this week, warbling to beat the band. But the audience liked Madame's voice. It was either that or they are growing to stand anything in the halls.

Friend and Downing and Vesta Victoria bottom and top the bill at the Empire,

Shoreditch, this week, where the two acts are going tremendously. The boys are right at home here as though playing K.P.'s 125th Street. Miss Victoria is cheered nightly.

Marie Dressler opened at the Aldwych Theatre last Saturday, and is said to have been a winner in the show, but the company surrounding her, also the book and music, will never make a hit of the production. Lily Flexmore, the little dancer, was given special mention in the reviews.

Mr. and Mrs. Leonard in a sketch called "True Blue" are playing the Empire, Shoreditch, this week, and they live up to the name of the skit. If there is anything quite as "blue" in the halls now it hasn't struck London as yet. The man is the real comedian, but the material spoils all that.

To the American mind there is something odd in a recent occurrence here. "The Follies," a company of players, who make a specialty of travesty, applied to the authorities for permission to produce a burlesque version of the patriotic play, "An Englishman's Home." The request was summarily refused.

Ted Marks is in London cussing the weather and everything in general. Today (March 3) a lot of fog and snow struck here, and it did have Teddy sore. When Ted was told the last time he was here he had a "boost" on hand for everything, Mr. Marks walked away whistling "It's All Right in the Summertime."

The Drury Lane pantomime is slated to close March 13. George Ali, who was the conspicuous hit of the piece, has not entered into any plans for the future, although others of the Drury Lane cast have completed arrangements for vaudeville. Wilkie Bard opens in Liverpool March 15, playing the Empire. Marie George also plays about in the provinces.

Melville Ellis, who opened and closed himself at the Palace this week, will go to Paris and sail for home from France in a few weeks. Mr. Ellis realized that he was up against a hard proposition here, as he demanded close attention, and he could not get it, while people were coming into the theatre (they do come in late at the Palace), so he resigned. The first night the piano man was put on too late; the second, too early.

Draughty dressingrooms and stages have had a lot to do with swelling the sick list of American artists over here this winter. Radie Furman is the latest victim. She was forced to cancel several weeks recently. The English blame the epidemic of throat trouble among Yankees on the climate, but if the halls had better back-stage arrangements there would be a good deal less of it. The natives seem to be hardened by training and the North Pole atmosphere has no effect upon them.

COLISEUM.

London, March 5.

The Coliseum show was almost disorganized last week by the substitution of four turns, not in the original frame-up, for a like number which did not appear. It was perhaps due to this circumstance that there were evidences of poor arrangement in the bill. Belle Davis and her "Picks" deputized for Surrie Dinson's 'Co., a moving picture accompanied by a patriotic recitation for D'Arc's Marionettes and Lydia Yeamans for Cunningham's Opera Co.

Arthur Kenney opened the show. He is a trick bicycle rider. He works in smooth, certain style. One fall from the wheel on a high platform drew large applause and the turn started the proceedings splendidly. "No. 2" was far too early a spot for the Miles Stavordale Quintet. As it was their music on the stringed instruments won them a considerable volume of applause, but in a later position they would have drawn down a substantial hit.

"Rousby's Greater London" showed here last summer. On its return it is a greatly improved number. There is less comedy and the pictorial effects have been elaborated, both of which changes work to the enhancement of interest. At that it fared rather badly. It is a slow-moving affair at best, and the audience is always inclined to become sluggish at any encouragement.

La Tamara is one of the few Spanish dancers that arouse no interest. Almost anything that comes from sunny Spain is a go here. La Tamara, however, is a sure enough chill. She dances with a male partner called Ojeda. It remained for the following turn, Heely and Meely, to bring down the second best response of the evening. And they offered a dancing turn, too. The tumbling of the youngsters started a riot, the dancing went quite as well and the comedy tramps were genuinely funny.

Winifred Ward insists upon "doing" Vesta Tilley. Anything else would be an improvement. The Gaudschmidts' tumbling and dogs got them past with flying colors. Thora? has that interrogation habit badly. He is a female impersonator, doing a ventriloquist specialty. Having "begged the question" in his billing, he makes a mistake by answering it. If he had been content to get away without disclosing his disguise he would have done much better. The audience was never wise and was at a loss to understand the ventriloquist's deep, masculine tones. The makeup is perfect and Thora? could have gone through as a woman, question marks and all.

Little Elise Craven drew down the undoubted hit of the show. Her vehicle is "The Queen of the Fairies," which is neither here nor there. The whole act is Miss Craven, a real "kid" wonder. She is said to be only eleven years old. If she were five years older her cleverness would be a credit to her teachers. The audience made a big fuss about Elise and she deserved it, and then some.

The Marinelli office is suing Lala Selbini for commissions, claiming they secured Miss Selbini dates. She thinks differently about it. The last Empire engagement of Miss Selbini's figures in the suit.

ALHAMBRA.

London, March 1.

They had a new ballet closing the show at the Alhambra last week. It is called "On the Square" and the scene is laid in Herald Square, New York. It is a pretty setting, except that the location of the Herald Square Theatre on the Thirty-fourth Street corner is apt to worry Americans a little and make them homesick a whole lot. Likewise it didn't seem just right to have the Broadway street cars marked "To Goose Town, Bay Ridge and Coney Island." There are other points of inaccuracy, but altogether the ballet is a good show. The girls look bewitching in their American clothes. There is no story to the affair. The time is just occupied with a series of dances, well staged and novel in arrangement. "Topsy," a slip of a colored girl, carried off principal honors with a wild bit of dance. For the finish Elsie Clero made up for an impersonation of Carrie Nation and Frank Lawton did a screaming burlesque "Apache" dance.

For the rest the show is somewhat better than the average, although two long acts and the main ballet hold it up somewhat. "Paquita," which was the main ballet before, has been cut in half and is now placed at the opening of the show. As it stands in its mangled form it is not a very interesting performance.

Selbo, juggler, has adapted the boom-crang hat trick for use with three plates. In straight work he is a wonder. Victor Ferreros does a fair turn with his musical dog. A woman violinist contributes a good deal of musical value to the arrangement.

Bobker's Royal Moorish Arabs stand pretty close to the top in this class of work. Three of the troupe make a generous hit with an Arab song and native whirlwind dance. They afterward go into the pyramid building and acrobatic work.

L'Incognita is back again at the house where she made her first appearance, going extremely well. The applause was so insistent that the singer departed from the usual routine and gave them "Annie Laurie." The lack of a name and consequent mystery do not figure in her success, which is built upon her splendid voice entirely.

Leonora, assisted by M. Volbert, offers "La Petite Bohemienne," a dramatic sketch. The two are finished pantomimists and Leonora does several catchy little dances. There is an unusual degree of novelty in Schnitl's Marionettes. The figures walk on and off the stage and are transformed into all kinds of characters and shapes. One bit in which a doll scatters arms, legs and head and suddenly re-assembles them was a good laughing incident.

HEADLINERS NEXT WEEK.

"At the Waldorf," Fifth Avenue.
"Circumstantial Evidence," 125th Street.
Saharet, American.
Neil Burgess, Colonial.
Fiske O'Hara, Alhambra.
May Irwin, Orpheum.
Annette Kellerman, Greenpoint.
Barry and Fay, Hammerstein's.
Nance O'Neill, 125th Street.

RINGLINGS' SHOWS UNDER WAY TO LEAVE WINTER QUARTERS

Barnum & Bailey's and "The Two Bills'" Receiving the Final Touches for the Summer Season.

Bridgeport, Conn., March 11.

The first section of the Barnum & Bailey Circus train will leave winter quarters here March 20 for Chicago. It will arrive in the Windy City March 23, and the work of setting up the apparatus in the Coliseum will then commence. The job of refitting is practically complete, as far as concerns the Barnum-Bailey stock here. A touch or two of paint is all that remains to be done.

The Buffalo Bill Wild West and Pawnee Bill Far East outfit is more than half finished. It is difficult to get to some of the wagons and trains, with the Barnum stuff crowding the train yards. A hundred and fifty mechanics are working on the job. When the circus cars and wagons are removed the force will be increased and the work pushed to completion in a few days.

Under the personal direction of Maj. Gordon W. Lillie, the refitting of the Bills' show is being made a complete job this year. Instead of white, the wagons are painted a vehement crimson and yellow, with the exception of the advance cars, which are green, orange and pink in screaming shades. When those cars strike a rural community the place will know it.

The workshops are filled with cars in all stages of dismantlement. The trucks have been removed from them and the platforms taken out. New platforms are being built into all the sleepers. Four new stock cars have been built in the shops to transport the Bills' property. The cars all have new markings. The same system has been followed in all cases. "Pawnee Bill's Far East" in gold letters occupies the space across the cars above the windows with the other half of the caption "And Buffalo Bill's Wild West Educational Exhibition" occupying the space along the base.

It has been found impossible to use a switching engine in the crowded yards, and the movement of cars into the shops is being accomplished under the motive power of "Babe," the giant of the elephant herd, directed by one of Trainer Mooney's assistants. "Babe" has been carefully trained for this purpose by Mr. Mooney, and can accomplish "flying" and "split" switches with the dispatch of an engine under a skillful operator.

In the shops the cars are jacked up and the trucks removed so that they hang suspended in the air while iron workers replace broken and worn parts and painters slap colors around. It was said in the executive offices of the Bills' show this week that \$5,000 worth of leaf gold had been put on the cars and band wagons of the two shows. In the north shed stands Otto Ringling's big private car, Connecticut, as fresh and bright as an Easter bonnet. Mr. Ringling is in charge of all the operations at the yards. He is constantly at his desk in the executive offices. The other members of the family come and go at intervals.

Much of the Barnum ring stock, as well as the wild animals and the herd of

twenty-four elephants, is in winter quarters. The draft stock which has been wintered on contract at Cross Corner, Conn., is due shortly. Some of the draft animals will be moved to New York to get the Ringling show into the Garden, while the Ringling horses will do the same service for the Barnum show in Chicago, both allotments of working horses later exchanging.

Trainer Mooney is at work daily in the elephant house, putting his mammoths through their paces, and the Hungarian troupe of riders, acrobats and jugglers take possession of the training ring for a few hours each morning. Further than this, there has not been a great deal of activity about the practice ring in the elephant house. Those who have watched the Hungarians declare they have a splendid show. They formerly operated a circus of their own in Hungary, in which the ten members took the principal part. In the stables they have nearly a score of horses, used in their various turns. Stabled near by is the "freak" horse, recently imported by the Ringlings. It is about as high at the shoulder as a small Shetland, with a body ridiculously like a dachshund dog. Its stable companion is a chunky little Shetland.

In a few days the Bills' stock will be brought up from Coatesville, Pa., where it has been wintered. Thomas Smith, superintendent of stock for the show, is now in Bridgeport, and will attend to placing it. George Connors, secretary of the show, has started the compilation of a complete inventory of the outfit, arranging all the paraphernalia and stock on paper with reference to its location on the lot and in the cars. With the arrival of the horses, this catalog will be complete. The idea of allotting a show on paper is original with Connors. He has bound all the data relating to the placement of the show into a small vest-pocket book ready for instant reference.

The Bills' show will be transported to New York in the outfit's cars. Immediately it has been unloaded the cars will be run back to Bridgeport to await the close of the Garden engagement.

As usual, new canvases have been ordered for both the Barnum and Ringling Bros.' shows. The tops are made in New York and shipped by the manufacturers direct to the first stand where the canvas is used. The Ringling top will arrive in Brooklyn three days before the opening of the show there. Before it is raised experts will go over it with the waterproofing solution.

Rush.

RINGLINGS HAVE NEW YORK OFFICE.

The Ringling Brothers this week opened temporary offices in New York. They are located at 333 Fourth Avenue, near the corner of 25th Street. The press staff and superintendent of billing for the Garden opening are located at the new camp.

The Posey Amusement Co. of Atlanta opened a new picture house in that city this week. It is called "The Posey."

\$2,840 CIRCUS HAUL.

Washington, March 11.

One of the most costly single circus hauls on record has just been recorded with the Interstate Commerce Commission here.

A contract has been entered into between the Ringling Brothers and the Lake Shore and Michigan Southern Railroad by which the latter moves the Ringling Circus of 84 cars from Chicago to New York for \$2,840. The contract became operative yesterday.

GONE WITH NORRIS & ROWE.

Colorado Springs, Col., March 11.

Thos. J. Myers, who has been spending the winter as publicity promoter of the Majestic, this city, left this week for Santa Cruz, Cal., to join the Norris & Rowe Circus as general auditor and special story writer. The show opened the season to-day.

Mr. Myers was in the Norris & Rowe wagon for five seasons, but last year was with the Sells-Floto Shows.

Harry Moore, who was also in the wagon of the Sells-Floto Shows last season, and treasurer of the Majestic during the winter, joins the Norris & Rowe Shows in an executive capacity. He left for the Coast with Mr. Myers.

TO CHANGE WINTER QUARTERS.

It is unlikely that the "Two Bills'" show will winter in Bridgeport, Conn., after this season. The original Barnum & Bailey lease on the present site of winter quarters, taken over by the Ringling Bros., is about to expire. As far as is known, neither the Cody-Lillie nor the Ringling people have fixed upon a new location, although the Ringlings were reported to have negotiated for a site in South Jersey, near the Atlantic seaboard. They made a bid upon a parcel of land in that territory, but the impossibility of getting a large enough tract blocked the deal.

ONE PER 1,000.

Asbury Park will soon boast the distinction of having one moving picture theatre for every 1,000 persons in the census lists of the town. Five places are already in operation, and three more are in course of erection. Asbury Park itself has not much more than 7,000 population within the city limits and the surrounding territory does not yield more than three thousand more. This is the permanent population. During the summer vacation period the transient population jumps to 125,000 when the summer hotels are filled.

Asbury Park has not a regular playhouse. The opera house was burned several years ago and has never been replaced. The Casino on the beach, originally built as a concert hall, serves to house the attractions which visit the burg.

The "autos that pass in the air" will be a feature of the Barnum show this season. The "double somersaulting auto" will travel with the Ringling Brothers' Circus. As far as known these are the only "thrillers" engaged. "The Balloon Horse" will again figure in the Big Show.

The Lorch Family, ten "Risley" acrobats, arrived in New York a few days ago. They went on to Chicago. They will open there with the Barnum-Bailey show. This is their first visit to America.

PRETTY SOFT FOR BILL.

From the membership of The Friars have been picked certain favored ones who have been formed into the Saw Dust Club of U. S. A. The organizer is Bill Rice, who in the new association has given himself a fine comfortable berth. Bill is the sole active member, the others being officers, who preside over the lonesome destinies of Daniel A. McCann, the bonding company magnate whose personal possessions are estimated to be along in the eight figures. He is the solitary associate member.

The rules of the association are two: (1) No officer or associate member shall have a vote, and (2) associate members must file a security bond of \$30,000. If in distress a member (Bill Rice) may apply to any officer for succor.

Here are the officers: James D. DeWolf, grand circo owner (by virtue of his all-year-round job); "Pink" Hayes, grand circo general agent; Harvey Watkins, grand circo manager; Major John Burke, grand circo treasurer; Wells Hawks, grand circo herald; Fred Hall, grand circo repartee; Lester Murray, grand circo B. B. (beer and booze) contractor; Mike Coyle, grand circo annex; Frank Miller, grand circo "watch" man; Walter K. Hill, grand circo privilege car, and "Kid" DeWolf, grand circo orator.

The motto of the club is "Dry lots, but no dry towns."

The New York newspapers carried the official announcement of the Ringling Bros.' show at the Garden last Saturday afternoon and evening. The date was given as March 25. Most of the papers commented on the absence of the Barnum show from the city this year.

Dexter Fellowes, of the Barnum-Bailey press staff, arrived in New York this week, en route from Fitchburg, Mass., to Chicago. Winter time Fellowes is the leading pharmacist of the New England town, and by virtue of his circus connection, its foremost hero.

The circus season may be considered to have set in officially. Sam A. Scribner has received the official allotment of his box for the Garden opening. It is close to the centre on the downtown side of the arena. He has occupied the same position at opening night for years past.

Business was suspended in the executive offices of the U. S. Lithographing Co., Theatrical Exchange Building, Monday morning, while William Bickerstaff, the manager, salvaged office fixtures from a flood. The offices were several inches deep in water, which had run down from an overflowing wash basin.

The Schuman Horses, which are to be a feature with the Barnum-Bailey Circus, arrived from Germany last Saturday. A score of the animals were shipped to Chicago. Sixteen of the most important workers were taken in charge by Herr Wulff in New York. They are stabled in the Metropolitan Academy while the trainer puts them through daily practice.

George Wombwell died in England recently at the age of 90. He was well known some time ago as a showman, when he held a one-half interest in Wombwell's Great Menagerie.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 28.

The Palais de Crystal, Marseilles, one of the largest music halls in Europe (at one time managed by Paulus), is to be pulled down in March, and a new building constructed, which it is hoped will be ready for next winter.

Following the example of the two simple youths at Marseilles, another young man committed suicide "all for the love of a lady" at Grenoble. The loved one is, of course, said to be English, and is appearing in the old glove-making city with a troupe known as "The Variety Girls."

Some individuals who have been selling tickets for the Olympia, appropriated by an employé in the office, have been run to earth, and three of them punished with 15 days in prison and \$19 fine each. Messrs. Marinelli and de Cottens did not prosecute. The police took up the matter and made a case in the interest of all managers.

Charles Seguin, of the South American circuit, is in Paris, watching acts. An amusing number booked for an American tour is that given by two hunchbacks, Leger and Mlle. Lia, now at the Etoile Palace. They will be seen at a Keith house in America in about six months. The male member is an excellent imitation of Little Tich.

A popular composer, Frederic Toulmouche, died Feb. 23. Born in 1850, he was almost forgotten by the present-day playgoer, and as chorus master at the Opera-Comique for some years past, he did not appear in public. But in the old days he wrote some successful ballets, played at the Casino, and also well-remembered operettes, such as "Mademoiselle ma Femme," at the Folies Dramatique.

Mlle. Pascaline, a well-known French actress, better known as Irene Muza, died in the hospital Feb. 23, as the result of a terrible burning accident. Having promised to appear at a benefit in aid of a poor comrade, she was having her hair dressed, near a heated stove, when the coiffeur accidentally let a few drops of the lotion fall on the stove, causing a big flame, which enveloped Mlle. Pascaline, who was sitting in a light dressing gown. She died a few hours after.

The Franco-English revue (1844-1908) at the Folies Bergere is still running an unprecedented career, and will remain until May. Mr. Bannel, the manager, is widely advertising the show, his latest move being by the means of post cards portraying the different characters, and which artists are sending to their friends. In addition to introducing Claudius, a music hall "actor" who has just terminated a long engagement at the Chatelet Theatre (being replaced by Jack Joyce, an American cow-boy), the revue has presented on 24th an act danced by Bessie McCoy in New York and Gertie Miller in London, which is entitled "Pierrots Americains," and ably danced by the Sisters Kaufman (Reba and Inez). There is

every possibility that these clever girls will be seen in Paris again next season.

The famous Ambigu, the home of blood and thunder in Paris, is to be sold, and there are several bidders, among them an English company that proposes to tear down this old melodrama theatre and build an immense modern music hall. But Mr. Herch, of the Porte Saint Martin, is likewise after the house, with the hope of reviving its past glory. Speaking of the Ambigu Theatre reminds me that Jules Stein, who shot and wounded M. Freygefond, the manager, as reported in *VARIETY* last year, has just been acquitted. The poor man had been induced to invest all his savings, about \$4,000, in the enterprise, on the promise he should be appointed secretary. The capital was soon spent, and a new company had to be formed (the same old story), so he lost his place and his money. Shortly after M. Freygefond again took the house, whereupon Stein asked for employment, and being met with a point blank refusal, promptly shot him.

It is for but a short time that the Olympia is to play nothing but vaudeville, for H. B. Marinelli informs me he will mount an elegant revue written by Max Dearly on or about March 14, in which he promises many novel acts. Among the members which will appear commencing to-morrow night for a fortnight will be Rancy's Sea Lions (belonging to the circus by that name, recently at Lyons), and Green and Wood, eccentrics. We are also to have a new ballet, "Oteretto," on the 1st. Alexib, the danseuse, will remain next month. The Tankwai Chinese Troupe remain till the opening of the revue, but only three are playing this week, two having been injured in an accident on the 23d. One member slides from the roof suspended by his pigtail. Arriving at the stage, his impetus was not stopped, and he crashed into a support, maiming himself and another who held the rope acting as a break. Both will reappear next week, but one has lost five front teeth.

APPLIES "WHEEL" SCHEME.

Walter J. Plimmer, newly appointed to the park department of the United Booking offices, took up his duties Monday morning. There were thirty parks on the United string at that time. Plimmer said he expected to have forty or more to book before the season opened.

He proposes to cut this time up into three divisions, grading them according to the cost of show they play. Then he will make up a corresponding number of vaudeville or minstrel shows and have each play around the appointed circle. One will be a colored show.

Plimmer tried this scheme out when he was booking for the Blake chain of parks in New England, and declares that the fixed vaudeville show can play around unchanged to the satisfaction of managers.

Al Sutherland placed "The Patriot" and The Bounding Gordons over the Orpheum Circuit this week. The singing sketch opens April 5 at the Majestic, Chicago; the acrobats during next August.

WOMAN IN VARIETY

By THE SKIRT.

If you want to spend an evening that's worth while, see Maude Adams in "What Every Woman Knows." After witnessing all the trash and tommy-rot in New York at present it is a relief to watch Miss Adams and Mr. Bennett in J. M. Barrie's delightful play.

Emma Carus should have been very happy at the American one night this week. Billy Dillon, spying Miss Carus in the front row, used her name when singing a little "song plugging" number, and against Vesta Victoria. Mr. Dillon called for "hurrahs" for each, Emma winning.

I saw "Skigie," *VARIETY*'s little critic, to-day. He was the proudest youngster in New York, having shaken James J. Jeffries by the hand last night. I asked "Skigie" what he said, and the boy replied, "I wanted to ask Mr. Jeffries if he would fight Johnson, but I lost my nerve."

On the "Times Square" advertising "street drop" at the Colonial, have you noticed that the corner where *VARIETY*'s new offices are is the most prominent? The ground floor is occupied (on the drop) by a biscuit store instead of the dyeing establishment, just beneath *VARIETY*'s offices. The window where *VARIETY* should be is bare.

There were a couple of great old arguments the other evening at the Lincoln Square over Lucy Weston's songs. Two elderly "sports" drawn to the theatre to see Champion Jeffries had one discussion over the lyrics, while two women were at the opposite sides of another argument. If they say that the more talk an act creates the better it is, I guess Lucy has one wonderful act.

My sympathies were and are all with Willa Holt Wakefield in the trouble and annoyance she was subjected to at Hammerstein's this week. I don't believe for a moment the stories that Miss Wakefield had concocted any plan to break up the performance or any one's act. She is a gentlewoman, born and bred, and I'm sure never even thought of stooping to such a thing.

Marie Dainton looks less English than most of the artists who have come from her native land. Perhaps it is because Miss Dainton doesn't wear as much false hair as her English sisters. While most of her countrywomen have light brown hair, Marie's is coal black. She is wearing this week at the Colonial a dainty lace frock, relieved by a Victoria colored belt and rosettes on the corsage.

The jet buttons on the evening coat and waistcoat worn by George Anderson in "The Queen of the Moulin Rouge" may not be new, but they are wonderfully striking and simply "look great." As much cannot be said for the costumes worn during the two acts in the piece by Isabelle D'Armond, which are surprisingly ordinary. She appeared more the housemaid than a Princess or a Queen, the two roles taken by her.

The dressing all through "The Queen of the Moulin Rouge" cannot commence to compare with the Anna Held show ("Miss Innocence"). Had the managers of "The Queen" taken the pains to collect a fairly good company even and dress them as befits a Broadway production, there would have resulted a show liked better than the one at the New York Theatre. The music of "The Queen of the Moulin Rouge" far surpasses that in "Miss Innocence."

During a "dark scene" at the New York the other night a "Johnnie" in the first row of the orchestra tossed a note upon the stage. When the lights blazed forth, Charles Bigelow noticed it and politely handed it to the chorus girl it was addressed to. A snicker ran around the folks on the stage. It may have been "business," but I don't think so, but I did think that that "Johnnie" would be scratched off my visiting list right away if he tried to send me a note like that without a bunch of flowers attached.

UNITED AFRAID OF "SPIES."

On Tuesday morning George O'Brien, who had been engaged by Jack Levy as his representative at the United Booking Offices, was informed by an official of that agency after he had been there for about half an hour that he could not remain in the "managers' room." The reason assigned was that Mr. O'Brien, having recently been an employee of the Morris office, might be a "spy."

Mr. O'Brien had engaged with Mr. Levy the day before. It is two weeks since he left the Morris employ through having incurred the enmity of one of the Morris staff for some slight reason.

Mr. O'Brien's only remark was that as the United had met with such great success in its first "barring list" it intended commencing another "blacksheet" on employees.

When the story became known a general laugh followed.

Upon hearing of the reception Mr. O'Brien had met with in his quest for employment, William Morris sent for him and personally adjusted the controversy which had arisen, inviting O'Brien to return to his booking office, which he may do.

Freeman Bernstein has again taken over the Park Theatre, at Bergen Point, N. J. He was the original owner of the property. William Morris will probably book in summer vaudeville. The property may be enlarged and converted into a park.

THREE CAPITALISTS INTERESTED.

St. Louis, March 11.
A. C. Steuver, John D. Telbetts and John J. Murdock are the capitalists behind the independent film exchange to be established here. No details have been announced.

A picture theatre costing \$20,000 is contemplated for Hamilton, O., by McCarthy & Ward.

Alice Mason was married at Newark March 2 to J. K. Wheten.

CUT RATE WAR MAY FOLLOW INDEPENDENTS' AGGRESSIONS

Film Battle Expected to Resolve Itself Into Price Competition Between Biograph-Edison Combine and Opposition.

Up to last Saturday night, it is reported, the Biograph-Edison combination had received 4,800 signed applications from exhibitors, each application calling for a payment of \$2 weekly for the use of the projecting machine. Percy G. Williams was one of the latest to sign last week, executing his agreement through the Vitagraph Co. after the courts decided against him on the injunction applied for to restrain the Vitagraph from discontinuing the supply of reels to his New York vaudeville houses.

On the basis of the applications on hand, the Biograph-Edison amalgamated concern will derive an income of \$500,000 yearly to support the offices maintained by the new corporation, which require one "manager" and a force of stenographers mostly, practically a nominal expense in comparison with the income.

There are estimated to be 10,000 picture exhibitors in North America. The combination expects to secure the signatures of a very large proportion of these, and with the proceeds through the \$2 weekly payment, have a surplus sufficient to effectively battle against the Independents in any business way, without recourse to other means.

It is rumored that if the Independents show a certain degree or an unusual amount of strength, the Biograph-Edison combination will order a reduction in the price of films and service.

The objective point of this move will be to financially embarrass the independent side if possible, the combination calculating that with the summer season approaching when the dull part of the picture business sets in, and with the necessary capital required to float any large venture, along with the credit which must be given by the Independents to renters and exhibitors in order to establish opposition firmly, there will have to be vast resources for money getting by the independent side to tide over.

This fighting along business lines is believed to explain why the Biograph-Edison combination has taken no legal steps to test the validity of any projecting machine proclaimed by the Independents as free from infringement. Upon the consolidation of the two big rivals in the picture business, it was announced that the juncture brought together all patents covering a projecting machine and moving picture camera, the Biograph contributing its "Latham Loop" which had been the block in the path of the attempts by the Edison Co. to legally restrain the Biograph from exhibiting its output.

Another possible cause why the Biograph-Edison combination is taking no steps to throw the picture situation into law is that by so doing it might be construed by the trade as an acknowledgment of a foundation upon which the opposition (Independents) rests, and might also result in an endless litigation.

A man on the B-E side this week said: "Here's the argument in a nutshell. Our manufacturers have theirs, haven't they?

They have made it, and are keeping it. Now they could go on forever if they wanted to and sell film at actual cost, without decreasing their wealth one dollar. The only difference would be they would not be making any money.

"On the other hand, when our manufacturers cut prices to cost, what will become of the other side? They have no established fortunes made from the business. If we reduce to cost, and they meet us, won't they lose money besides, as we claim they can not manufacture or procure film at our factory price.

"Of course, it is acknowledged that a 'cut rate war' may be ruinous to the picture industry or cause a condition requiring years to overcome, but if it comes to a show down, I think you will see that the cut price scale will take the lead in this fight in preference to all others, if we can not drive the Independents from the field in any other way."

"TRUST" INVESTIGATION.

Washington, March 11.

The following resolution has been submitted to the House of Representatives by Congressman McDermott:

Resolved, That the Secretary of Commerce and Labor is requested to institute a thorough investigation immediately of the so-called "combination" on the part of the manufacturers of moving-picture machines and films therefor in the United States to control prices, with a view to discovering how far an agreement between the various manufacturers of such products operates to fix the price of moving picture machines and films produced in the United States, the causes of the ability of the manufacturers to combine, and the cost to the consumers and users resulting from said so-called "moving-picture combination," and with suggestions as to remedies; also with a view to criminally prosecuting parties combined to control and manipulate the market and the prices of moving-picture machines and films.

FACTORIES IN A MONTH.

Chicago, March 11.

It is stated that two factories for the manufacture of films will be established by the International Projecting & Producing Co.'s interest in about four weeks.

RELEASE 20 REELS MARCH 22.

Chicago, March 11.

The International Projecting & Producing Co. announces it will release 20 reels of films on March 22. The announcement says these reels could have been released by the company three weeks ago, but have been withheld pending the covering of all points.

The International Co. has organized a complete legal department.

FOREIGN FILM MAKERS SIGN.

(Special Cable to VARIETY.)

Paris, March 10.

Up to date thirty-two European manufacturers have attached their signatures to the set of regulations adopted at the recent meeting of film manufacturers here. The signers are in business in France, Belgium, Switzerland and Holland. The Austrian makers have signified their intention of signing by March 15.

Pathe Brothers are among the signers. That firm has suggested that the time for action on the part of the Italian, German and English firms be postponed until August.

Paris, March 3.

There is every indication that the recent conference of international film manufacturers will not bear ripe fruit. The indication of some makers to sign the final "protocol" has been reported each week since the closing of the congress, and there is now a rumor that some who have already signed are desirous of withdrawing altogether and acting on quite independent lines.

It is reported moreover that six independent firms, representing a large part of the French, Italian and English trade, are on the point of forming a group, which will rival the Pathe-Gaumont-Eclipse combine. The chiefs of this new consortium have decided to take independent action in the event that the terms of the recent Paris convention are not loyally carried out.

BRITT FIGHT PICTURES.

John "Doc" Krone was due in New York yesterday (Friday); having come across the big river with the pictures of the Jimmy Britt-Johnny Summers fight held before the National Sporting Club, London, February 22 last. The decision was given to Summers. Americans in England claim it should have been a draw at least.

Mr. Krone will go on to Chicago and will commence booking the fight pictures from his offices to be located there.

Mr. Krone secured the pictures of the Gans-Nelson fight last September for the Chicago Film Exchange. It is said those pictures cleared over \$100,000 in rentals.

INDEPENDENTS HAVE "INAUGURATION."

Chicago, March 11.

Inauguration Day pictures taken in Washington by the joint combination representing the Chicago Film Exchange, Globe and Royal, have been placed on the market. There are about 2,000 feet of film.

The photographers are said to have secured permission from the government to take the pictures, and duplicates will be sent to Washington for official use.

A consignment of new Italian films has arrived in Chicago for the Chicago Film Exchange and their independent branches.

GANE'S NEW LAMP.

William J. Gane, of the Manhattan and other moving picture theatres, is perfecting a new lamp device. He claims as one of its principal advantages that the carbons are more easily "trimmed" by an automatic device and that the mechanism causes a saving of 40 per cent. in the carbons. The entire lamp is fire proof, and has been approved by the underwriters.

LEWIS A MANUFACTURER.

Chicago, March 11.

Max Lewis, of the Chicago Film Exchange, in a statement this week, said the Motion Picture Service Co. he is organizing is being perfected, and in addition to renting films will manufacture.

Lewis claims to have secured a non-infringing camera that can be operated with non-perforated films. The headquarters of the Service Co. will be in the present establishment of the Chicago Film Exchange, and instead of renting from the various branches, all business will be transacted from the main office.

Each office consolidating will be given a certain amount of stock, depending on the capital invested. The Globe Film Exchange and the Royal Film Service have already joined, and it is expected others will co-operate within the next few weeks.

MURDOCK COMING EAST.

Chicago, March 11.

John J. Murdock, general manager of the Western Vaudeville Association, and president of the International Projecting and Producing Co., the new independent combination, will leave for New York the early part of next week, and it is promised there will be some lively doings in the moving picture industry when he arrives in the metropolis.

EUGENE CLINE ALSO OUT.

The second of the large Chicago renters to "receive notice" from the Biograph-Edison combination that his time for leaving is almost here, is Eugene Cline. The other was William H. Swanson, whose connection with the consolidated concern ceased about Wednesday. Mr. Cline will be an "Independent" in a few days.

No reason has been officially given out for the decapitation of either of the Chicago men. It is rumored about that with Mr. Swanson, the dismissal occurred mainly through the objections raised by him when in New York City, just before the convention at the Imperial Hotel. At that time, Swanson called at the office of the president of the Edison Co., and protested against conditions on the printed contract.

The action finally taken against him was probably not unsuspected by Swanson, nor was it unlooked for from his own statements when in New York. He again came to the city after receiving his dismissal notice, but with no result came from the visit.

Just what the reason for Cline's leaving is not being talked about. Informed picture men say it may have been one or all of many.

There is another Chicago renter reported on the B-E "shall we keep 'em" pan. The New York picture people say this renter is also acting like a person who knows he is being watched.

PITTSBURG EXHIBITORS SHOWN.

Chicago, March 11.

A meeting of exhibitors was held at Wabash Building Hall, Pittsburg, on Monday. Hector Streycckmans, secretary of the International Projecting and Producing Co., and several operators came on from Chicago to show the films which the company received from Europe, and which they will supply the independents.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Barry and Fay, Hammerstein's.
Saharet, American.
Brothers De Wynn, American.
Nance O'Neill (New Act), 125th Street.
Conway and Barnes, Keeney's.
Bert Danson, Bijou.
Svengali, Columbia.
Melrose and Kennedy, Columbia.
Smith O'Brien, Columbia.
Emily and Jessie Dodd, Columbia.
Burt Jordan, Columbia.
Fields and Lewis, Union Hill.
Burgos and Clara, Bayonne.
Brasely Sisters, New Brunswick.
The Jagos, Perth Amboy.
Harry Brown and Co. (New Act), Perth
Amboy.

James J. Jeffries.
"Will You Fight Johnson?"
17 Mins.; Full Stage.
Lincoln Square.

There will be no argument as to who wrote Jim Jeffries' vaudeville offering. It was thought out by an intensely interested sporting public. The legitimate has its problem plays, but it was up to the world's champion prize fighter to give vaudeville its first problem sketch. There never was a problem play written that held its audience more interested in the question involved than does "Will You Fight Johnson"? The house after clamoring the title of the "piece" at the finish of the act had to be satisfied with Jeffries remarking, "Well, I guess I'll have to do it." The setting shows the interior of a rather scantily equipped gymnasium. In order to make the champion's entrance a bit easy a newspaper man is introduced who comes to the gym to secure an interview with Jeffries. He mistakes Sam Berger for the real thing, and Berger puts him right by bringing out the goods. The ovation accorded Jeffries on Monday night lasted a full two minutes. The cheering in the upper portion of the house was stopped only by the sharp rap of the "special's" cane. Jeffries wastes no time, but gets right down to work, skipping rope, throwing the medicine ball, using the chest weights and doing a minute or two of shadow boxing. As a finish he sparred three short rounds with Berger. The most impressive thing about Jeffries' work was his lightness and agility. It is really remarkable to see a man of his size and weight get around on his feet like the best of the lightweight. There is nothing heavy or clumsy about him and his presence impresses you with great physical strength. What will be just as valuable to Jeff for vaudeville purposes as his strength and reputation is a Bill Taft smile that is a wonder, and after he gets into a little better shape so that he will have more chance to work it that smile will help a lot. There was a second ovation at the close of the act, ending with a huge bunch of flowers and three cheers for "the Champion" from the upper half of the house. "Will You Fight Johnson"? is a first-rate vaudeville vehicle for Jeffries. It has dramatic and athletic possibilities and the theme seems likely to hold the public interested for some time to come. *Dash.*

NEW ACTS OF THE WEEK

"At the Waldorf."
Musical Comedy.
45 Mins.; Full Stage (Special Setting).
Orpheum, Brooklyn.

"At the Waldorf" is a Jesse L. Lasky production. After seeing it that information is unnecessary, for Mr. Lasky's productions of late have not varied greatly in the general scheme. There are eighteen or nineteen people in the cast; six principals. There are eight musical numbers. Not one song received an encore on Tuesday evening. Not one song is worth an encore. They are all of the comic operetta kind, only worse, with little life to any in the lyrics or melody. The nearest approach was "How Ridiculous," with an oft-used bunch of "gags" for the song-story. Most of the numbers are known as "conventional." "Gay Paree," sung by Ida Lee Caston as a French maid, and Percy Chapman as a bell boy with an impossible part, scored just once with a dance of light calibre. The story is also light and farcical. It is of a diamond necklace stolen from a widow living at the Waldorf, New York. The lobby of the hotel on a very dull day is the setting. Beatrice McKenzie and Walter Shannon are featured in the billing. Knute Erickson is the comedian, with a role permitting of some little comedy which might be effective were there anything else to the piece. Mr. Erickson has a leaning towards the "soubrette" brand of comicities. Mr. Shannon is saddled with a recitation of Kipling's "Vampire" near the finale. How it ever remained after the first performance is a mystery, for it doesn't belong at all. The piece is deadened sufficiently by that time, without having a dark stage and a creepy scene thrown at the audience to help along the gloom. There are six men and six girls in the chorus, worked into several "numbers" with changes of attire, the men, who are as strong vocally as the girls are weak, making the more changes. The chorus is not overworked at any point. "At the Waldorf" is mentioned as Mr. Lasky's "extravagant production." It is not his most extravagant by far, from appearances, and doesn't seem to touch his "Country Club" for expenditure. The dressing is expensive and the setting looks nice; that's all. Perhaps the price of chorus men and women has gone up lately. The sketch is running 45 minutes, 28 minutes too long. After the 28 have been taken out, whatever music is left should be re-written. It needs a master hand to make anything out of the act as it is now. *Sims.*

Anita Bartling.
Juggling.
Palace, London.

Anita is a cute little girl from the Continent who juggles in the usual way, introducing a new one in bounding the balls. She uses a drum instead of a board, the effect with the band being very good. Other than this, she attempts nothing out of the ordinary, and made a very good early turn.

Martin Beck left for Chicago on Wednesday. He will return Monday.

Laurence Irving and Mabel Hackney.
"The King and The Vagabond" (Drama).
29 Mins.; Full Stage (Special Set).
American.

Some people like Laurence Irving as an actor; some will like the sketch he is appearing in, and others may regard him highly as the son of an illustrious father. There are few who cannot be found in either category of admirers. This in conjunction with the rather pleasant impression left by Mabel Hackney as the vagrant poet in the piece adapted by Mr. Irving from the story of "Gringoire," begets an extremely flattering reception for the players and the play at each appearance at the American, their first New York vaudeville appearance. Both have previously appeared on this side in legitimate productions. "The King and the Vagabond" describes the story of the playlet sufficiently. Mr. Irving is the King; Miss Hackney the Vagabond in the person of a young lovelorn composer of blank verse. Some might say the verse heard should be blanked a couple of times. As to the piece, it is nearly all dialog. The matters material to real vaudeville are absent. The principal points wanting are action, comedy and a finish. That's generally enough. Mr. Irving's performance as the vain regal personage who is told glib fibs by everyone until he meets Gringoire (Miss Hackney) seems strong, although there is such a weak atmosphere surrounding all the proceedings it is apt to be deceptive. Monday afternoon and evening Mr. Irving responded to the applause with a neat speech. At the Wednesday matinee, while the applause was intermittent after the drop of the curtain, it called for no remarks. *Sims.*

May Irwin and Co. (4).
"Mrs. Peckham's Carouse."
28 Mins.; Three (Special Interior Set).
Colonial.

If William Shakespeare, Esq., had been proprietor of a metropolitan vaudeville theatre he never would have asked "What's in a Name?" No one ever hears Percy G. Williams quote that line. That's because P. G. knows his business. There's enough in a name, in this instance, to give May Irwin a mountainous salary for playing a sketch in which her sister, Flo, gave a much better performance. May makes "Mrs. Peckham's Carouse" a highly entertaining bit of humor to those who have not seen her sister. Indeed, she has not appeared to such complete advantage since her old farce comedy, "coon" singing days. But Flo gets more completely into the spirit of the matronly Mrs. Peckham, who under Flo's skillful hands became an almost likeable elderly club-woman rather than a rabid reformer. May loses the charm of the character in her effort to emphasize the determined reformer. Both have something of the same quiet unctuous humor and both are delightful, but May would have done us a favor by leaving the sketch in the more capable keeping of her sister Flo. *Rush.*

Morgan Wallace and Co. (a).
"Trimmed" (Comedy).
20 Mins.; Two (Special Set).
Hammerstein's.

From the reports received from Baltimore, where "Trimmed" was tried at one performance and sentenced to rest for the week, the skit was supposed to be pretty warm, but those who expected to see a mixture of the "Moulin Rouge" and "The Girl from Rector's" were doomed to disappointment. There is but one line objectionable. Even this is a slang expression that outside of Hammerstein's probably not one in ten would get. The scene is laid in a manicure parlor. The story has to do with a flippant young man who has just lost his position because he is too swift for his straight-laced boss. The flippant one tells his troubles to the manicure girl. She readily recognizes the boss as one of her customers, a mushy old man, trying to make a hit with her. The girl agrees to "fix it" for the young man. He is secreted behind a screen. When the boss comes in and grows mushy, he comes forth and literally blackmails that individual into rehiring him. The comedy is of the "soubrette" brand that is becoming a nuisance. If Jack Hazzard knew what he was about to start when he wrote "Ain't It Awful, Mabel?" he probably would have spared us all this agony. Morgan Wallace is featured in the piece, but it is Madge Pierce, the manicurist, who is the real reason. The character does not differ in any way from the several "switchboard" girls around of late. It's all that "I'm-a-perfect-lady-but" stuff. The talk is not as bright and snappy as it should be, and a good bit of it runs to punning, all more or less commonplace. Mr. Wallace is the "fly" youth. He does fairly with the light comedy role. It could be made more likeable. Lloyd Carlton, the old man, got through nicely. "Dustem Off," the check boy, was very well done by Albert Weston, who secured most of the legitimate laughs. Miss Pierce, another of the thousand and one who have attempted this style of work, does as well as the rest. Almost any parlor cut-up, male or female, can go on the stage if this is all that is required. The great supply will shortly kill the demand. In vaudeville, and perhaps everywhere else, when one sees somebody else succeeding, he or she follows, crowding the field immediately. "Trimmed" and all other of this sort date far back, this sketch in particular to a manicure parlor setting in a legitimate comedy two or three seasons ago. "Trimmed" did only passably at Hammerstein's, where it should go at its best. What it will do at other houses is a question. *Dash.*

Mayme Fulton.
Character Songs.
11 Mins.; One.
Bijou.

Mayme Fulton is a young girl who does a "Dutch" and "Sis Hopkins." The program says "A Clever Brooklyn Girl." That describes Mayme perfectly. *Sims.*

"The Night Owls," "laying off" this week at Cincinnati through the Bijou, Atlanta, having closed, Charles Robinson "jumped" into New York to visit his wife and child, leaving to-day to meet his company at Birmingham.

Dancing Davey and Pony Moore.
Novelty Sketch.
26 Mins.; Full Stage (Special Drop).
Keeney's.

The real value of the offering is concealed in a mass of unnecessary material which delays matters and extends the running time unduly. Davey is a capital dancer. He has a first rate eccentric routine of hard shoe stepping about midway in the act. This might be used later toward the finish if it can be so arranged. A suggestion of story-plot runs through the sketch. Davey is the college boy, just arrived in the west, having come out to the wilds after a disappointment in love. Here he is met by a cow puncher who proves finally to be none other than the girl of the collegian in disguise. At the finish she changes from cowboy attire to dresses in view of the audience, leading up to recognition by the easterner. The finale is much too long in preparation. This could be cut, as could also the greater part of the comedy and dialogue. With Miss Moore's number, Davey's dancing and a more consistent sketch vehicle the couple would be well provided for.

Rush.

Hoey and Mozar.
Talk, Songs and Dances.
20 Mins.; Full Stage (18); One (2).
Columbia.

There is a little sketch structure, quite familiar, to the specialty of Hoey and Mozar. Jeannette Mozar is an actress, in vaudeville, her partner does not appear and she presses into service a boy who has come to the theatre to deliver a pair of shoes. Johnnie Hoey is amusing throughout as the simple "kid," playing well within bounds and making his points count. Miss Mozar is a lively little party. She contributes a very dainty Highland fling. The couple have a two-minute finish in "one" that sends them off in good shape. It is a sort of a conversational song with a snappy dance attached. The act makes light, pleasing entertainment, and scored big at the Columbia.

Dash.

The Ballots.
"Strong" act.
12 Mins.; Full Stage.
Bijou.

There are several striking feats of strength in the "strong act" presented by The Ballots. A man and a very pretty girl compose the team, the young woman possessing a figure which must cause a crick in men's necks when she is in street clothes. They dress in white, with a flashy spangle adornment on each costume of tights, the man wearing in addition, to correspond with his partner's, white garters. Why probably only he knows, unless they came with the suit, and there was not room enough in the dressing room to leave them behind him. For an anti-climactic finish, the girl, holding by her teeth to a halter around the man's neck, swings rapidly about almost horizontally in the air. This should be the finish, for the final trick, that of the girl carrying the man off the stage partly supporting him on her hip, makes a poor ending for the good work done ahead of it. The act with sparkling apparatus ought to find a place on the good time. In the cheaper class of houses it should become a feature number.

Sime.

Marie Dainton.
Imitations.
20 Mins.; Full Stage.
Colonial.

As if we didn't have imitators, mimics and impersonators in plenteous profusion right here in our midst, they have gone far afield in foreign lands to bag others for our entertainment. In appearance and general get-up of person and presentation Miss Dainton closely resembles Classy Loftus. But there the likeness ceases. Her effort to show forth Eva Tanguay was painful. Miss Dainton started with Anna Held, by far the best thing in her series. Her "suggestion" of the little star was really a starter. It prepared the audience to expect a good deal, and the subsequent proceedings came as a shock. In succession she "did" a miscellaneous collection of others, who would have been only vaguely recognizable but for the announcements. The list has been poorly selected for use before a vaudeville audience in New York. Nevertheless, and in spite of all which Miss Dainton's efforts were greeted with a fair amount of applause, thus proving that the imitation thing is still right along with the dear old flag and "song plugging" as an easy applause getter.

Rush.

Louis Calvert.
"Esra Solomon" (Dramatic).
Palace, London.

The little playlet which Louis Calvert, a legitimate, is playing at the Palace this week deals with the Hebrews and their treatment in Russia. Calvert, the old Hebrew in the piece, who has an audience with Prince Saratoff to plead for his people's rights, proves himself an actor far above the average in the halls at present. The act is built on one situation. The Hebrew must plead his cause in one word only to the Prince. If he says more than that, he will be thrown off the Prince's estates. It is very well worked up. When the Prince asks what he would have him do at the council meeting or, rather, what the Hebrew demanded of him at that meeting, the one word answered is "Silence." It is understood the Prince is the sole objector of the four councilors against granting equality to the Hebrews in Russia, and if he does not speak at the meeting the Hebrews will be granted their requests. The sketch was very successful Monday night. William Haviland does well as the Prince, and the other two in the cast, Lucille Caine and Sebastian Smith, were well received.

Hammond and Forester, Paul Stevenson and the Three Keltons have been engaged for the Anna Eva Fay road show, which will be out for ten weeks.

Creatore, at one time a premiere dancer at the Metropolitan Opera House, has an elaborately gotten up dancing act, she intends presenting hereabout. Since premiering, Creatore (if the name is spelled that way), has been living in the west at some place called Ottawa in some State called Illinois. The noise of the 12 o'clock train on the Illinois Central rushing through the town once daily reminded the dancer of Broadway, so she has come back.

Ina Claire.
Singing Comedienne.
13 Mins.; One.
American.

Ina Claire is sweet and winsome looking and youthful. That's nearly always about sixty per cent. of the vaudeville battle for females, these necessary attributes to the "single woman act" composing the prescription as a rule for "magnetism" or "personality." Miss Claire has played about outside New York. This is her first local showing. She is listed as an impersonator, with Harry Lauder and Eva Tanguay mentioned on the program. But Lauder was shown Monday. In it, as the Scotchman singing "She's Ma Daisy," Miss Claire executed the imitation in costume as well as it has been done, and one might say, without considering the vocal resemblance (which Miss Claire cannot secure) as well as it could be. She scored immensely with this. Opening the girl sang of "Barney McGee" very prettily, with a nice brogue and had she thoughtfully worn a green dress while warbling the number, Ina would have looked a bewitching colleen. She wore a handsome affair of a shade of pink instead. The other song, a "kid" selection, with Miss Claire in a short dress, should be taken out. It is not strong enough for the others. The reason is that as Miss Claire looks a "kid" naturally, it is almost impossible for her to give an acceptable "kid impersonation." Ina will do nicely now. She might cling to Lauder only; allowing other imitators to imitate the others who have been imitated so much, and go in for simple ditties of a character nature, always careful that the melody shall be of the jingling sort with the costuming calculated only to bring forth her girlish sweetness. She is doing a great deal for a "single act" (without having come to New York from London), and Ina is capable of a great deal more.

Sime.

Virginia Sargent.
Songs.
14 Mins.; One.
Keeney's.

Virginia Sargent makes an especially graceful and likeable vaudeville number. She has in a high degree the very desirable qualities of youthful spirits, grace of bearing and personal attractiveness. Four songs make up her offering. The second and third are kid numbers. She sings both prettily, but perhaps one number of that sort would be enough. If Miss Sargent could secure a selection or two with just the right flavor of spice in the lyrics, she would be "made." She can handle songs in neat, snappy style, and her getting there is merely a matter of fixing upon the right line of material. Her present material is a bit conventional. The costume scheme is attractive and neat (she makes two quick changes), but there is no novelty. A novel character number with a touch of subdued comedy would do wonders in brightening up the routine.

Rush.

Beverly and Lee form a new team for vaudeville and will play at Baltimore next week, booked through the Morris office. Miss Lee was formerly of Villiers and Lee. Mr. Beverly was the "Scott" of Bissert and Scott at one time.

Campbell and Barber.
Comedy Bicycle.
13 Mins.; Full Stage.
American.

An act made new in Europe by two American riders, forming a partnership over there, had its first home showing Monday at the American. The comedian is Campbell, formerly of Campbell and Johnson. While in this country with that team, Mr. Campbell became noted for attempting to secure attendance at a hospital through turning a somersault from the stage to an orchestra aisle during each performance. In the present bicycle turn, Campbell is seeking the doctor through other means, almost certain to assist him in time. He is a "Jimmy Rice" a wheel, making all kinds and manner of falls while on the bicycle, with new ideas for comedy astride, and brings the act into large prominence as a comedy number. Not an inconsiderable part of new fun for a wheel-comedian is that obtained by Mr. Campbell from a step-ladder during his maneuvers on it, man and feet-hauling a stage hand. And Glory Be, Campbell is another who has found something different to do with the chair he jumps over with and lands on. Instead of seating himself on it when landing, Mr. Campbell is standing upon it. Everyone in the house knew the old trick so thoroughly, the new was recognized and applauded at once. Barber is the "straight" rider, up to date with his tricks, of good appearance and a skillful worker, doing a nice single around the handle bars and riding backwards from the hind wheel while rapidly revolving the front; also reversing the style in this trick, one of the latest in use. The laughs and the applause gained by Campbell and Barber Monday evening placed them in the "standard comedy act" class without a question.

Sime.

"The Hook."
Burlesque.
25 Mins.; Full Stage.
Third Avenue.

The trial week at the Third Avenue for this attempt to travesty "amateur night" is likely to prove its last. Certainly it should. The affair is a shabby bit of comedy. The program says twenty-three people are concerned. The number is an omen. Two tiers of stage boxes are arranged at right and left. In one appear a rube, a girl and a mischievous boy, while miscellaneous characters (non-descript would be better) occupy the others. Before this "audience" various and sundry amateurs appear. The "amateurs" have every appearance of being on the level, with all that that implies of misdirected effort. The members of the "audience" are quite as naively "amateurish" as the actual performers. While the mock actors cavort about clumsily, the "audience" ventures in a half-hearted, shame-faced way to make fun of them. The proceedings were too utterly, utterly hopeless for discussion. At the finish an impersonation of Eva Tanguay by a nice-looking young girl aroused momentary attention, thanks to a well-filled suit of tights.

Rush.

(Continued on page 33.)

H. H. Feiber will import Rudenyi and Co., a foreign turn calling their act "The Power of Music," to open on United time.

PARKS AND FAIRS

Abe Shapiro, formerly manager of the Empire, Toledo, has secured a lease of the Casino Park in that city, and will operate it next summer. The theatre has a seating capacity of 3,200. Vaudeville will be given. Mr. Shapiro will also control the Majestic Theatres at Port Huron, Mich., and Findlay, Ohio.

Indianapolis, Ind., March 11.

Despite three losses by fire, which destroyed all of "White City" except the cement bottomed bathing pool, the largest of its kind in the world, the park will operate the popular artificial pond and rebuild for the opening of the summer.

New Orleans, March 11.

"White City," New Orleans, has been purchased by Capt. W. H. Labb of Denver, who is here, and states he will spend \$250,000 in remodelling the resort, adding three square and many new concessions. There will be opera in the Casino this summer. "White City" was formerly owned or operated by the Philadelphia Toboggan Slide Co.

Des Moines, Ia., March 11.

Des Moines is to have a new summer park. The Iowa Zoo and Amusement Co., Inc., has obtained title to 127 acres of land in the outskirts of the town near Grand View Park. The location is on the popular automobile routes of the town. The land will be turned over immediately to landscape gardeners and construction contractors, and it is the promise of the promoters that the place will be ready for opening by June 1. Four Mile Creek runs for half a mile through the tract, and the stream will be spanned by bridges at intervals of about 200 feet. Much of the land is wooded and will be converted into gardens and groves for picnickers. Excursions will be run from all towns within a radius of 100 miles or so. Dining room, dance hall (80 x 50 ft.). A monster promenade will be constructed with a band stand in the centre and the usual concessions grouped about its sides.

Chicago, March 11.

The following State and County fairs were represented at the meeting held last week at the Grand Pacific Hotel: South Dakota State Fair (Huron), Sioux City, (County Fair), Nashua, Ia. (County Fair), Ia. (Interstate Fair), Mason City, Ia. Marshalltown, Ia. (County Fair), Minnesota State Fair (St. Paul), Waverly, Ia. (County), Michigan State Fair, Iowa State Fair (Des Moines).

The Hendricks County Park and Amusement Co. (Indianapolis) has incorporated for \$10,000. Incorporators are Edgar Foster, Robert Parker, and others.

London, March 2.

There is a great deal demanded by the authorities before a liquor license will be granted for Imre Kilralfy's "White City" at Shepherd's Bush. A few of the conditions are that the resort shall be closed altogether on Sundays; at 11:30 p. m. during the week; that proper sanitary accommodations be provided; sufficient free drinking water always on supply; more seats placed about the grounds, and the

noise caused by fireworks be reduced. When Mr. Kilralfy agrees to these details and a few other things, he may secure the desired permission to sell alcoholic liquids.

Milton and Sargent Aborn have signed a ten years' lease with Killian Jubert for all the land owned by him, consisting of two hundred thousand square feet, corner of Springfield avenue and 40th street, Irvington, N. J. The Aborns will erect on this plot an opera garden, modeled after one of the foremost in Europe. It will seat 1,800.

Wheeling, W. Va., March 11.

A suit for non-payment of rent has been entered against The American Amusement Co. by the City & Elm Grove Railroad. Another action is based on an unpaid \$3,000 note. The Amusement Co. has had possession of Wheeling Park for the past three seasons. It holds a ten-year lease on the property. Nothing is known as to what will be done with the park this summer. The headquarters of the American Amusement Co. are in Pittsburg.

The park and fair department of the United Booking Offices is placing acts under blanket contracts for from twelve to fourteen weeks for the coming season in the open air.

Worcester, Mass., March 11.

The Worcester Consolidated Railroad is going to build a new summer theatre at Lincoln Park. The new theatre is to be of steel and of circular shape. There are to be ten dressing rooms. It is to cost about \$10,000. J. W. Gorman, of Boston, will book vaudeville acts. The theatre is to be finished in three months.

Woodland Park, which ran last year under John Quigley, is on the market and the outlook is not very bright for the season.

Jule Delmar, of the United Booking Offices, will again the coming summer have charge of the bookings for the parks directed by Mr. Delmar last summer in their stage amusements.

Geo. Perry at "Wonderland," Boston, last season, will have charge of Steeplechase Pier, Atlantic City, this summer.

Sydney, Australia, Jan. 10.

"Wonderland City," Bondi, Sydney, opened for the Christmas season. The new tariff of 25 cents admits to all shows. It is considered very reasonable. Hitherto the same price admitted to the grounds and to 3 per cent. of the attractions. The remainder, being sub-let, charged separate admissions. Therefore, to see the show properly the unfortunate sightseer was forced to unattach himself from approximately \$2.30. The concession, however, may have come too late, for the "City" has lost its glamor.

There will be "A Garden of Eden" adjoining "Luna" Park at Coney Island this summer. It is in course of construction.

DISCUSS SUNDAY BILLS.

Public hearings were set for Wednesday upon the bills now pending before the New York State Assembly to regulate Sunday observances, but were postponed until the same day next week. Lawyer William Grossman will argue the measure before the Assembly committee.

DON'T HAVE TO PAY.

Buffalo, March 11.

The Court of Appeals has set aside a judgment for \$80,000 rendered in favor of the plaintiff in the case of Rosenau vs. The Empire Circuit Co. (Western Burlesque Wheel). The action grew out of a receivership for a theatre in opposition to the Empire Circuit here. This relieves the Empire Co. from paying the amount of the judgment.

MOHAWK CLOSES.

Schenectady, N. Y., March 11.

Weber & Rush's Mohawk closed last Saturday. The local papers ascribe the closing to "bad management," while W. T. Carroll, proprietor of the hotel and rathskeller in the building, says it was brought about by "the management's cheap idea of running a show."

Some people thought the rathskeller was to blame, but the local papers seem to vindicate Mr. Carroll.

STAIR RETURNS.

Toronto, March 11.

F. W. Stair, owner of the Star, and the Western Burlesque Wheel manager, has returned from his trip to Europe.

PROCTOR TAKES MT. VERNON.

F. F. Proctor, Jr., this week assumed control of the Mount Vernon Opera House, taking over a lease from Walter Rosenberg. The place will become a picture house with incidental vaudeville at the 5 and 10-cent tariff. This is the only place operated by the Proctor interests in a town of less than 50,000. It will be called the "Bijou Dream."

\$10,000 FOR A SONG.

"I Wish I Had a Girl," a song published by The Thompson Music Co., Chicago, has been purchased by Jerome H. Remick & Co. for \$10,000, said to be the highest price ever paid for a selection excepting "Hiawatha," sold to the same firm in 1901 for \$10,000 also.

Gus Kahn wrote the lyrics of "I Wish I Had a Girl"; Grace LeBoy composed the music.

Frank Fogerty was given a royal send-off last Sunday night at the Grand Central Depot when he left for the west to open on the Orpheum Circuit at Butte. About 100 friends assembled at the station to give "The Dublin Minstrel" a good start.

Walter Stanton, "The Giant Rooster," has made a distinct success in his feathery character at Her Majesty's Theatre, Melbourne, Australia, playing in Williamson's pantomime, "Jack and Jill," produced by Gerald Coventry. Mr. Coventry left Australia early in January for a six months' visit to England, France and America.

NOTES.

Douglas Flint and Co., in "The Mixers," play Yonkers next week. The sketch is from the west.

John C. Robisch and Mayme Childress are to reach the east soon. Mr. Robisch says that while their act is not the greatest in the world, he expects it will attract favorable attention in the metropolis.

In the new comedy juggling act, "Roosevelt in Africa," which Arthur Huston will present upon the completion of his present contracts, the "jungle scene" will have 12 monkeys, 15 rare tropical birds and five hanging pieces.

Elliot Foreman, who resigned as assistant to Mark A. Luescher, of the Orpheum's publicity department, to join Eddie Pidgeon's staff at Morris, dallied but a week at "the opposition," and is now once again under Mr. Luescher.

Marie Dainton, the English mimic, making her first appearance at the Colonial this week, is said to have declined an offer to extend her engagement for ten weeks longer without an increase of \$250 weekly in salary tacked on.

Frank Gotch, the wrestler, will remain another week as the feature of James H. Curtin's "Broadway Gayety Girls." After that he will go into training for a match with "the big Turk." He has been with the burlesque organization for six weeks.

Saharet opens her return American engagement at the American next week. Jeffries' second week at the Lincoln Square brought Saharet into the Music Hall. It has been customary during the season for the Morris Circuit to open all its new acts at the Lincoln Square.

Upon Al Jolson leaving Dockstader's Minstrels at the close of this season, he will enter vaudeville under the direction of Arthur Klein, opening at the New Brighton Beach Music Hall May 31. Mr. Jolson will play around during June. He has re-signed for Dockstader's next season.

"The Cash Girl" was to have been put up for public sale in Boston this week, but a committee of New York creditors served its custodian with an injunction out of the United States Court in New York which prevented the disposal of the property in this manner until after a hearing.

"13" is the reason Kathryn G. Quinn, private secretary to Jack Levy, spells her name with two "n's." With but one "n," Kathryn would have thirteen letters in her name. Miss Quinn is as young and as handsome as she is superstitious, and prefers the extra letter to chancing a "streak of hard luck."

Jack E. Magee (Murphy and Magee) fell twenty-five feet through a skylight while at St. Paul, breaking both ankles. He will be confined for two or three months. Mr. Magee is at the Liberty Hotel, St. Paul. He says he would like to hear from all his friends and wants them to write only, being in excellent shape himself financially.

DOCKSTADER'S MINSTRELS.

New York was very kind to Lew Dockstader and his minstrels when at the Grand Opera House. The city registered a substantial liking for the blackface veteran by turning out adult size audiences during the engagement. And well it might. The organization is offering a splendid, wholesome entertainment. Thanks be, there is remaining one department of theatrical recreation that is immune from "Salome" dancers, social evil problem plays, Oriental "wrigglers" under infinite disguises and flaming ladies of spiritual misgivings, but steady albeit shady source of income.

There is no posing or dodging about the aim of a minstrel show. It hasn't any "message." It's got to be a funny show, first, last and all the time. Else it dies conclusively and with dispatch.

Dockstader's outfit lives up to the requirements. It does not compare with the Cohan & Harris organization in elaborate features, nor does it make any pretense to follow the fast pace set by that firm in expensive production. But what it does offer is an evening of consistent light entertainment. Some of its humor is old and perhaps familiar, but by no means dull on that account. Somehow it isn't possible to imagine a minstrel show without at least some of the reminiscent interlocutor-end man dialog.

The performance moves with the snap and speed of a well-knit vaudeville show, with the possible exception that the first part is a trifle too long. This portion ran from 8:20 to 9:45, and when the intermission was declared had about worn itself out. There was unlimited variety and shift of scene in the rest of the proceedings, and it was noticeable that the latter half of the evening witnessed more applause than the former.

A neat device is employed to hold the specialties together. For the finale of the first part Lew Dockstader, in the character of a dusky scientist, and Al Jolson, his assistant, sit down to a feast of a Welsh rarebit, and go off to sleep, lulled by the subdued singing of the glee singers. The Professor has a project aimed at the exploration of the North Pole, and the rest of the evening's proceedings are grouped around his dream adventures in getting there. For a close Dockstader and Jolson are discovered again seated at the same table still dreaming, and their awakening is the cue for the final curtain. This general layout of a show is an improvement upon the traditional division into first part, olio and afterpiece. It gives the entertainment some vague sort of continuity and supplies enough of a running story to bring the show into an approach to a unit. Also the old-fashioned stiff formation about the stage is abandoned in favor of less rigid grouping. The opening scene shows the singers and comedians in red coats and riding costume lounging about the Possum Hunt Glee Club. A sextet follows, led by Pierce Keegan, and the first part runs to its finish with an entertaining succession of musical numbers and comedy passages.

Lew Dockstader himself, of course, is

the chief figure in the show. He has not a great deal of talking to do, but when he took the centre of the stage to unlimber his battery of rapid-fire story telling, the house went into an uproar. Dockstader holds his own as one of our best story tellers. Toward the end of the first part he puts over three short, catchy songs, "Broke," "It Looks Like a Big Night" and "Welcome to Our City." "Politics Under Water" was his specialty. He made his appearance from the turret of a submarine boat with a ridiculously recognizable make-up as President Taft. The setting pictured the depths of the sea, and as Dockstader wandered around among the sea weed, he delivered himself of a running fire of comment upon political personages and affairs. All his talk is topical to the minute and cleverly constructed.

Next to Dockstader Al Jolson had things pretty much his own way. Neil O'Brien, the comedian of the organization, was his only competitor. O'Brien had a "foolish coon" character that aided him materially in the business of winning laughs, while Jolson was rather on the polite order.

Other vaudeville features were the comedy sketch by Neil O'Brien, an adaptation of the veteran afterpiece "Dr. Dippy's Sanitarium," in which O'Brien, of course, played the "Patsy." "The Left Hind Foot of a 'Rabbit'" was an incident in the "dream travels." It showed the scientist and his assistant captured by African savages and gave opportunity for plenty of rough fun, including a burlesque boxing bout.

There were eight important numbers in the opening piece. Of these Jolson's "It's Better to Have a Little Too Much," Will Oakland's "Again, Sweetheart, Again," Neil O'Brien's "Everybody Looked at Me," Will H. Thompson's "Years, Years, Years," and Rees V. Prosser's "There's No Love Like Mine" were the best liked.

The musical program has plenty of variety. Solos and ensembles are nicely arranged and placed skilfully, and there are few of the heavy choruses that sometimes weigh down singing organizations of this kind. Beside which the dressing is always bright and first-rate staging has been employed to maintain an attractive picture.

Rush.

"FLOPPED" TWICE.

Chicago, March 11.

The Chadwick Trio, dissatisfied with its position on the Majestic bill this week, left it on Monday before appearing, playing at the American the same day. On Tuesday the act left the American, and has not been heard from since.

May 1st is coming.

Captain Stanley Lewis will not return to the circus field the coming season. He is booked up in vaudeville for several months.

Apdale, the animal trainer, is working at the Bijou, Brooklyn, this week with his right hand bandaged where a monkey feasted a couple of weeks ago. On Tuesday night one of the bears sampled a finger on Mr. Apdalen's other hand. If accident insurance companies would accept animal trainers for risks, they (the trainers) could loaf nearly all the year around on a comfortable income.

THE NEWLYWEDS.

Philadelphia, March 11.

The more one sees of present day musical comedy the more one marvels at the readiness of patrons of high price attractions to accept material which wears the earmarks of constant usage in burlesque for years as up-to-date comedy. This is very apparent in "The Newlyweds and Their Baby" at the Adelphi. A crowded house welcomed the piece, and so warm was the welcome that the extension of the engagement here was announced on Tuesday.

The makers of the musical comedy have struck a happy thought in basing a comedy on a situation advertised in the colored prints and founded on a series of cartoons, which bear the same relation to art as the piece does to the stage generally. Aaron Hoffman and Paul West have produced a book of light texture, basing their story incidentally on the abduction of Napoleon, the Newlyweds' baby, by the proprietor of an incubator establishment as an advertising dodge; the substitution of a midget by a young man in love with the baby's aunt; the entering into plot by the midget, who is in love with the baby's nurse, and a hunt to kill on the part of the incubator owner's brother, who has been bitten by a dog.

In this mix-up there is but slight use of the many humorous experiences of the Newlyweds and the baby as pictured in the cartoons of George McManus, but the "crying kid" and the "Da Da Da" are there, and in associating these with the cartoons is where the audience is expected to realize the comedy effect.

George P. Murphy, who has been closely identified with vaudeville and burlesque for several years, however, does more for the comedy end of the show than the story of situations, and he scores principally with much of the material he used last season in burlesque.

One of the big hits among the liberal sprinkling of musical numbers was "Das Gartenhouse," and it was not done as well as when last heard in "The Tiger Lilies." The entire second act was Murphy's, and his success was unmistakable. He not only took care of his own lines and business, but built up the "Can't You See I Love You?" number by Jack J. Black and Carrie Reynolds and the mimic song by Flavia Arcaro, into solid hits, the latter being the principal hit of the show.

An interpolated dance by Mrs. Newlywed (Ruby Ray) and a prettily staged number, "Every Baby Is a Bouquet," were the other features to stand out for special notice. James E. Rosen won individual honors in the dual part of the baby and "Major Knott Much," the midget; William Clifton and Ruby Ray as the Newlyweds; Irving Brooks, the abductor; Jack J. Clark, the plotter, and the Misses Arcaro and Reynolds were the other principals. There is a bunch of show girls and a lively double quartet of "ponies," who work hard and do well with the dances arranged by Julian Alfred. Most of the music, by Nat D. Ayer and John W. Bratton, is reminiscent, duplicates of "Meet Me in Rose Time, Rosie" and "Esquimo" being most noticeable.

The piece is beautifully costumed with several novel effects in dressing, and the staging is adequate and attractive.

Geo. M. Young.

COLONIAL.

This week's entertainment maintains an astonishing pace up to intermission. No better vaudeville arrangement has been seen hereabouts for a long time. Just as the show is at the top of its stride, however, it takes a doleful slump and never recovers. Midgley and Carlisle following the intermission just about got past and then Marie Dainton (New Acts) put the show to sleep. Johnson and Hardy, next to closing, were unable to bring the audience back to life and "A Night on a Houseboat" only fairly filled the requirements of closing feature. To all intents and purposes the entertainment was over at the exit of Midgley and Carlisle.

Mueller, Chumm and Mueller started the show off splendidly with their brilliant stage setting and fast routine of hoop rolling and juggling. The members are using more of the team formations and in an unusual degree keep the stage occupied with motion. The string feats at the finish are handled cleanly and the exchanges work through without slips.

The Bootblack Quartet were "No. 2." They might have gone a long way to strengthening the show had they been transferred to the latter end of the evening. In the early place they scored the undoubted hit of the bill, judged by the volume of applause. The Quartet open with the familiar "bootblack" routine, the clowning of the comedian (a grotesque messenger boy) being held down to reasonable limits. While the latter holds the stage in "one" with a few minutes of nonsense the others change to neat brown sack suits and a nicely handled number makes the finish. They gave three encores Monday night, a particularly catchy series of comedy tricks. One rather suggests the "Old Oaken Bucket" bit of the Big City Four.

They bring a washtub, glass of beer, washboard and tiny union suit on the stage, one at a time, singing meanwhile,

"Mary had a little tub,

Mary filled it full of suds,

Mary had a little board

And washed her little duds."

The boys handled their comedy quietly and do very little talking, but managed to keep the laughs running at high speed.

The Willy Pantzer Troupe are using a new entrance for the larger of the midgets and not a little of the routine is changed. A brother of Willy Pantzer is arranging an acrobatic turn along the lines of the present troupe and his midget is being worked in Willy's act to "break in." When the second turn is staged Willy's troupe will go back to its old routine. Meanwhile Willy's top mounter is having it pretty easy. His routine is shortened and the smaller top mounter works through five minutes or so of straight acrobatics at the finish, beside the comedy tricks that keep running through the act.

Charles Kenna scored a complete success with his carefully drawn character sketch of the western medicine "fakir" and the swift patter of flash talk. He has a capital story toward the finish in which he illustrates how different members of a family, all afflicted with a peculiar twist of the mouth, try to blow out a candle. The tale is skillfully worked up to a screaming climax. May Irwin and Co. (New Acts) closed the intermission.

Rush.

HAMMERSTEIN'S.

The retirement of Willa Holt Wakefield from the bill after the matinee performance Monday left the program one act short the usual number. The eight acts, however, are adequate as to quantity at least. The show runs well along after eleven o'clock. This doesn't mean that the quality is not up to the mark, for it is an entertaining performance.

Eva Tanguay is the star attraction and the perpetual motion comedienne drew a full house. Miss Tanguay seems to have lost some weight since last seen, but the fire and ginger remain. The count of the songs sung was lost at six. "I Don't Care" had to be given to satisfy the house.

There were a couple of real hits in the body of the bill. Kalmer and Brown, in a revised dancing specialty, made one. When the pair first showed at the house some time ago in an early position they gave promise of developing and they are traveling in the right direction. A very neat stage setting is now employed. The ballet girl bit is retained. It is in much better shape than formerly and got by. They will replace it eventually very likely. A new Scotch number is daintily handled by Miss Brown. The chatter song used by De Haven and Parker is well handled, the accompanying dancing being exceedingly well done. The finish, introducing the dances of nations, brought the couple back to an endless succession of bows. Kalmer and Brown are comers a-sure.

World and Kingston, a real vaudeville act, opened after the intermission and carted off a big share of the honors. The act is practically new to the house and from the reception it would seem that a few new faces now and then might help some. World and Kingston really do things. The several bits shown, which give the act welcomed variety, are all well done. Miss Kingston is a lively, gingery little person who works as though she enjoyed it. She afforded a real surprise at the finish with a bully singing voice. Mr. World handles the comedy to just about the right degree.

Mr. and Mrs. Mark Murphy were on "No. 3" and carried a good percentage of laughs with them throughout. Mr. Murphy has his own peculiar style and the funny catch in his speech is always good for a laugh. Mrs. Murphy is still the good-natured "feeder" and hasn't lost any weight during the past season.

The Wroe Trio opened the program with a very good dancing specialty. The Trio confine themselves strictly to dancing, and pass with it. The dressing could be improved.

Rajah continues at the south end of the program and manages to hold them in even after Eva Tanguay.

Cook and Stevens were "No. 2." "Trimmed," New Acts. *Dash.*

BERT LESLIE RETURNING.

The tour of "Fluffy Ruffles," in which Bert Leslie is the principal comedian, will close April 13. Mr. Leslie is preparing to return to vaudeville on the Monday following with one of his comedy sketches.

Both the vaudeville factions have tendered offers of time.

The father of Miss Dale (Trainor and Dale) died March 5.

AMERICAN.

When a house holds a show playing as well as it looks on the billboards, the management ought to be highly pleased with itself. This is happening at the American this week, or at least did so on Monday evening, when a shift in positions after the matinee brought the results.

The bill drew in proportion to its quality. It was a capacity audience. One person in the management said the box office rush commenced so early, "the billboards" (passes for window privileges, etc.) were given "standing up seats."

There were five or six large sized hits on the program, with no one leading. The Laurence Irving sketch (New Acts) and Joe Welch jointly headlined. Mr. Welch offered an entirely new Hebrew monolog, brightly written, with some of the points aiming high for immediate laughter, but it all "got over" in one way or another, and is about the best talk Welch ever had excepting that "dope" routine. Welch combines with his storytelling, character acting as the poor forlorn-looking Hebrew, always with a tear or two in his voice, and he was a steady laughing riot.

The American holds but twelve numbers for the current program outside the pictures. The bill runs its usual course, partly through the time occupied by Mr. Irving and Harry Von Tilzer. Von Tilzer is "plugging" songs. When he gave some variety to this last week with a couple of youngsters, it really became a part of his act. Now it is plain "boosting" with three "plants" for the "patter" chorus of "I Don't Care." It's three too many, for Von Tilzer doesn't need any. He is one of the big hits, singing his own songs and singing them as no one else can. Mr. Von Tilzer probably places more expression into a popular song than has ever been given to one before.

There's too much "song plugging" in the show, led by the "pictured melody" turn, sung this week by one Lazarus in place of John Nestor, the slide and sheet fixture here. If the illustrated song number is to be allowed to take the usual "plugging course" with what that means in a first-class house, then it should either open the show or be thrown in the discard.

The other "plugger" was Bill Dillon, who followed the whole bunch of singers at the bottom of the bill, and went through like a race horse considering his position. Bill is exposing "plugging" as Jack Norworth exposed imitations. Dillon sings "For Every Holler You Raise Me a Dollar," and says "Come on now with a hip, hurrah." The house hurrahed its head off, which shows how "soft" it is. In the song (the only new one Dillon sang) he holds a "plugging" contest, having the audience yelling "hurrah" for Vesta Victoria, Maggie Cline and Emma Carus, forgetting a couple of hundred others. It's a very good idea, and a great finish for Bill, who is a great comic song singer with a capital G.

Campbell and Barber (New Acts) supplied the lively start the show needed and Mayme Gehrue and Co. reappeared in the "western" sketch "June," a story well laid out with not an overstress of dramatics, but holding singing, dancing and fun. The finale seems to have undergone a change since first presented and might be improved, but the sketch was well liked, Miss Gehrue's good looks and dancing do-

THIRD AVENUE.

The Third Avenue's policy of giving six vaudeville acts and a reel of moving pictures for 10 and 15 cents, appears to have caught on quickly. Tuesday night, in the face of most discouraging weather, the house was comfortably filled. The boxes were all occupied. This week's entertainment is not up to the shows last week and the week before. It is irreparably injured by "The Hook" (New Acts), a sorry attempt to manufacture a comedy act out of the "amateur night" vogue. The number put a "crimp" in the whole show, and the other five acts were not up to the task of pulling it up to a reasonable average.

The Rice Brothers opened with a comedy bar turn in which the comedy was a negligible quantity. For the finish they go through a short routine of straight work that indicated unmistakable ability in the acrobatic department. One of the men does a series of giant swings from bar to bar and turns off with a good flyaway. Why not scratch some of the comedy and work out a clean, quick routine of straight feats in its place?

Harry Thompson came across with a life-sized hit. Down on Third Avenue (where as he said he had appeared the lord only knows how many years ago when H. R. Jacobs owned the house) "His Honor" was very much at home. He had the advantage of showing types familiar to his audience and every local prejudice worked to his advantage. Besides which the audience at the Third Avenue is strong for dialect stories.

Mr. and Mrs. Murray Ferguson carried the good work along. They have strung together fifteen minutes or so of travesty that runs at top speed with a song or two interpolated to break up the monotony of continuous dialog. A dance step or two advanced the number and a ridiculous costume on the man provoked laughter. A short, snappy finale in "one" closed the act nicely. Mrs. Ferguson makes a change for this part. She wears knickerbockers, and in place of boots was incased in hideous leggings to the knees. These were worn under the skirt at the opening and gave her a most awkward under-dressing when the hem of the skirt was raised during the dance.

Vaughn and Paterson substituted for Taylor and Fabian. They are a colored dancing and singing pair, and likewise venture upon a bit of talk. The man has a fairly good eccentric dance for a finish, quite the best thing of the turn. Both do well enough with their solo singing, but the duets need attention. They are at odds with each other in the harmony. Deodato, magician (New Acts).

Alice Fischer sings the illustrated songs, and thereby becomes one of the large applause winners of the show. *Rush.*

ing the most, even if she did sing. The remainder of the cast is more fully capable as a whole than usually found in the highest priced playlets.

The Taylor Twin Sisters dressed the stage with their bright costumes while roller skating neatly; Kelly and Adams opened; Willie Hale in next to closing held the house with juggling of light objects, hoop rolling and other things and The Saytons closed. *Same.*

LINCOLN SQUARE.

Just how far the show at the Lincoln Square would get this week without the name of James J. Jeffries at the head of it may be judged by the fact that the lower floor was practically empty as late as 9:30 Monday evening. The first three turns showed to the upper portion of the house only. The house filled, however, and there was a light string along the back rail after intermission. The presence of several speculators in front of the house may have been responsible for the front rows filling up so tardily.

The bill itself was rather a dull affair with no one paying any especial attention to it. There was a general exodus after the feature had appeared. A big feature of the Jeffries kind is likely to draw people into the house that are not accustomed to attend variety shows, and were they given something attractive, might think it worth while to drop in more often. Comedy should be the bait offered. In this respect especially the bill falls short entirely.

There is only one real comedy act on the program. It was Charles Sweet's luck to be that one, and what he did was a-plenty. They fell for him in all directions. Sweet did so well a speech was demanded, and he appeared just before Jeffries at that. Sweet is funny, unquestionably so, and he makes a first-rate husky-voiced tramp, but there is no reason why he shouldn't dress the character cleaner. It would be just as funny and a great deal more slightly.

Lucy Weston, moved from next to closing to "No. 4," scored a big success, due almost entirely to a new song which gives the audience an open chance at shouting a catch line. They did it with a vengeance. It was a good audience for Miss Weston's gingery lyrics. Miss Weston is wearing a new brown gown with a hat to match that shows her off to the best possible advantage.

The Fassio Trio closed the show. The Trio appeared at the Hippodrome last December and they were with the Barnum & Bailey show at the Madison Square Garden last spring. There are four people in the act, although it is called a trio. One woman does nothing but hover around the stage in a long black gown. The other girl is the feature of the act. She does a one-hand stand on the head of one of the men while he walks up and down stairs that is quite a striking bit of balancing.

Mr. and Mrs. Lucas were on "No. 3," before all the audience had been seated, and did very well considering. The couple, beside the unfavorable position, were before a house knowing little of Dickens, and caring less, which made theirs a difficult task.

The Goyt Trio opened, playing to the empty seats. It is a clean, fast-moving acrobatic and animal act that ordinarily would pass nicely. Mills and Morris encountered the same condition second. Maude Odell showed very little for the amount of time and preparation consumed. The Musical Spillers also appeared. James J. Jeffries (New Acts). *Dash.*

Joe Raymond has left the booking offices of Wesley & Pincus. Mr. Raymond has located in the St. James Building, with Geo. Toner, a cartoonist, who will caricature in black and white for artists desiring unique billing and lobby material.

CARDS WILL BE MAILED UPON REQUEST

The Chas. K. Harris Courier

Hagerstown, Md., Mar. 7, '09.

Mr. Meyer Cohen,
Mgr. Chas. K. Harris,
New York City.

Dear Friend: Having read continually of the success other people were having with Mr. Harris' new song, "NOBODY KNOWS, NOBODY CARES," I decided that I was going to share some of its success too, and so I drop you these few lines to let you know that I sang it for the first time down here, Hagerstown, Md., and while I have read of the hit other singers have made of this song I never dreamed I would receive such an ovation and thunderous applause that greeted the song at its conclusion—why, it just carried everything before it, and I was called out time and again to repeat the chorus. It is the biggest hit I have ever had with any ballad I have ever sung, and as a matter of fact I have never seen a ballad of its kind make such an instantaneous hit. I had my audience captured the moment I began to sing it, and they certainly did show their appreciation by the applause, which was long and enthusiastic to the last note. The second time I sang it there was some of them who remained in from the other show and gave the title slide when it was thrown on the curtain a hearty reception. So you can see by this that not only in New York and surrounding towns is it a hit, but it is the same with me down here. You can publish my sentiments if you wish in regards to "NOBODY KNOWS, NOBODY CARES."

Give my regards to Fred and Lou.
Yours very sincerely,
M. F. RITTENHOUSE,
Care of Academy of Music,
Hagerstown, Md.

CHAS. K. HARRIS,

81 WEST 31st ST., NEW YORK.

MEYER COHEN, Manager,
Chicago, Grand Opera House Bldg.

Faust Bros., 242 W. 43d, N. Y.
Fay, Anna Eve, Melrose, Highlands, Mass.
Fay, Frank & Gertrude, 77 Walton pl., Chicago.
Faye, Elsie, & Miller & Weston, Orpheum, Portland, Ore.
Faye, Kitty, & Co., Star, Monessen, Pa.; 22, Star, Wilkes-Barre, Pa.
Fendell, Sam'l J., Strouling Players Co., B. R. Ferguson, Dick & Barney, Bijou, Muskegon, Mich.; 22, Carnegie, Kalamazoo, Mich.
Ferguson & Du Pree, 313 E. 71st, N. Y.
Ferguson, Frank, 489 E. 43d, Chicago.
Fennard, Grace, Star, Chicago.
Ferry, Human Frog, New Home Hotel, Pittsburg.
Fiddler & Shelton, Pol's, New Bedford.
Fields, W. C. & P.'s 123th St., N. Y.; 22, Keith's, Providence.
Fields, Will H., Bijou, La Crosse, Wis.
Fields & Hanson, Terrace, Belleville, N. J.
Finlay & Burke, Box 193, Onset, Mass.
Finnie, Jack, 1813 South Chadwick, Phila.
Flake, Gertrude, Miner's Americans, B. R. Fisher, Mr. & Mrs. Perkins, Columbia, St. Louis.
Flake & McDonough, 272 W. 107th, N. Y.
Flaherty, Dan, City Sports, B. R.
Fleming, Mamie, Hotel Fortescue, Atlantic City, N. J.
Flynn, Earl, Orpheum, Sioux City, Ia.
Fonda, Dell & Fonda, Majestic, Des Moines, Ia.
Ford, Chas. L., 327 E. Jackson, Muncie, Ind.
Ford, Frank, & La Petite, 22 Orpheum, Helena, Mont.
Fords, Famous, 391 Gates Ave., Brooklyn, N. Y.
Forester, Musical, 608 Dearborn, Chicago.
Forrester & Lloyd, 1553 B'way, N. Y.
Fox & Evans, Spokane, Spokane, Wash.
Fox, Imro, Orpheum, Los Angeles.
Franklin & Green, Proctor's, Albany; 22, Shea's, Toronto.
Frey Trio, 22 Lyric, Mobile, Ala.
Friend & Downing, 418 Strand, London, Eng.
Francisco, The, Miner's Merry Burlesquers, B. R.

Washington, D. C., March 4th, 1909.

A WORD OF APPRECIATION.

We, the undersigned members of the Theatrical profession, who were obliged to be in Washington during Inauguration Week and who were fortunate enough to get accommodations at

THE ARDMORE,

wish to publicly express our appreciation of the manner in which the Proprietor, MR. F. C. JACKSON, looked after our welfare. While all other hotels and rooming houses were charging exorbitant rates, THE ARDMORE, so far as we could learn, was the great one exception, who did not demand an advance of their usual Theatrical rate.

We are all members of the COHAN & HARRIS' MINSTRELS, "Merry Widow," De Wolfe Hopper, and Geo. Sidney Companies, and wishing to use the best method of showing our appreciation, we all unite in asking VARIETY to publish this, as an assurance to the theatrical profession in general that at no time will they be discriminated against, and that they will always be welcomed by the genial and accommodating host of THE ARDMORE.

Frank Morrell.	O. A. Ellinger.
H. S. Whitney.	E. A. Park.
Teddy Roberts.	Kitty Sterling.
Hamilton G. Park.	O. W. Risley.
Eugene R. Kenney.	Anne Good.
Ella May.	Myrtle McCarthy.
Lew D. Cohen.	Minnie Radford.
Frank Stalins.	Cladya Cameron.
Willie Ramone.	A. F. MacTavish.
Frank J. Taylor.	Oiga Markusson.
June Rice.	Margaret Ellison.
Geo. McIntosh.	Hattie Hart.
Owens D. Weems.	Mae Hart.
Harry J. Meyer.	Leona Burrad.
Eva L. Stuart.	Blanche Vallett.

RUTH FRANCIS IN VAUDEVILLE

Fredo, Geo., Saratoga Hotel, Chicago.
Freeman Bros., Rose Sydel's London Belles, B. R.
Frevoli, Frederick, 148 Mulberry, Cincinnati, O.
Freeman, Frank W., Easting's Show, B. R.
Fullerton, L. J., Summer pl., Buffalo.
Fun in a Boarding House, Orpheum, Reading; 22, Orpheum, Wilkes-Barre.
Furnam, Badir, Tottenham Court rd., London, Eng.

Gaffney Girl, Shea's, Buffalo; 22, Shea's, Toronto.
Gale, Ernie, 100 Eastern, Toronto.
Galletti's Monkeys, Hippo, London, Eng.
Garden & Martin, Girls from Happyland Co.
Gardner & Lawson, Box 720, Birmingham, Ala.
Gardner, West & Sunshine, 24 Elm, Everett, Mass.
Gardner & Vincent, Colonial, Norfolk, Va.; 22, Orpheum, Harrisburg.
Gardner, Three, Children, 1958 W. 8th, Phila.

BILLY GASTON AND ETHEL GREEN

March 15, Majestic, Chicago.

Gath, Carl & Emma, Savoy, Fall River, Indef.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graf, 244 W. 18th, N. Y.
Genaro Band, Orpheum, New Orleans.
Gibson, Sydney C., Orpheum, Omaha.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilden Sisters, Empire, Atlanta, Ga., Indef.
Gill & Alker, Keith's, Pawtucket, B. I.
Gilmore, Mildred, City Sports, B. R.

EARL GILLIHAN AND TOM MURRAY

Comedy Club, 147 W. 45th St., N. Y. C.

Gilroy, Haynes & Montgomery, Pol's, Wilkes-Barre; 22, Pol's, Scranton.
Giose, Augusta, Anderson, Louisville.
Giose, Augusta, Anderson, Louisville; 22, Majestic, Milwaukee.
Godfrey & Henderson, Majestic, Birmingham; 22, Majestic, Little Rock, Ark.
Gossans, Bobby, Orpheum, Franklin, Pa.; 22, Star, Carnegie, Pa.
Glover, Edna May, Gay Musician Co.
Goodman, Joseph, Terry's, Bowling Green, O.
Goldberg, Joseph, Mgr., Harris, Bradstock, Pa.
Goldfinger, Louis, 602 E. 108th, N. Y.
Goldie, Rube, 113 Prince, Newark, N. J.
Goldman, Abe, New Century Girls Co., B. R.
Goldsmith & Hoppe, 22, Orpheum, San Francisco.
Gordon, Belle, P. O. Box 40, N. Y. C.
Gordon & Marx, Orpheum, Spokane.
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.
Gond & Rice, 325 Smith, Providence.
Goodmans, Musical, 8 Matthews, Binghamton.
Gottlieb, Amy, 448 North St. Lewis, Chicago.
Graces, The, 418 Grand, Brooklyn.
Graham, E. A., Dime, Walla Walla, Wash., Indef.
Graunon, Ella, Pol's, New Haven; 22, Pol's, Bridgeport.
Grant, Bert & Bertha, Hathaway's, Brockton, 22 Empire, Hoboken, N. J.
Grant, Sydney, 269 W. 261st, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray & Graham, Orpheum, Denver.
Gray & Van Lee, 2 Kentucky ave., Indianapolis.
Griffin, Babe, Thoroughbreds, B. R.
Griffith Show, Jackson, Miss.
Grimm & Satchell, Fairland, Colorado Springs, Col.
Grossman, Al, 532 North St., Rochester.
Gruet & Gruet, Williams' Imperials, B. R.
Guilfoyle, Joseph V., 22 W. 138th, N. Y.
Guld, Martin J., Family, Bradl, Ind.
Guy, Arthur L., Lima, O.; 22 Springfield, O.
Gwiger & Walters, Temple, Detroit.

H

Haggarty & Le Clair, 129 17th St., Detroit.
Halliday & Curley, 1553 B'way, N. Y.
Hale, Lillian, & Co., 2010 N. Myrtle, Phila.
Hale & Hart, 90 Fourth St., Pittsfield, Mass.
Haley & McConno, Docklars, B. R.
Hallman & Collins, Wash. Society Girls, B. R.
Hamilton & Rocca, 22, Columbia, St. Louis.
Hamlin & Noyes, 1st Nat'l Bank Bldg., Chicago.
Hamlin & Lyle, Grand, Hamilton, O.; 22, Star, Muncie, O.
Hamlin, Hugo, William Tell House, Boston.



Handier, Louis, Orpheum, Des Moines.
Hanson, Diggs & Burns, 89 N. Clark, Chicago.
Hendy & Jones, 1813 Watta, Phila.
Hansome, 1037 Tremont, Boston.
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.
Hanvey & Baylies, 270 W. 89th, N. Y.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harris, Harry L., 2262 Wabash, Chicago.
Harris, Chas., Bijou, Quincy, Ill.
Harris, Sam, Vogel's Minstrel.
Harris, Hattie, New Home Hotel, Pittsburg.

Harrington, Giles W., 624 Achila, Toledo.
Harrison, Al, Folies of the Day Co., B. R.
Harmonious Four, Gen. St. Louis, Indef.
Harvey, Elsie, & Boys, 138 E. 14th, N. Y.
Hastings & Wilson, Orpheum, Allentown, Pa.; 22, Orpheum, Reading.
Hatches, The, 304 W. 38th, N. Y.
Hawkins, Jack, 12 Portland, Cambridge, Mass.
Hawley, E. P. & Co., 55 11th, Detroit.
Hayden, Virginia, Demsey, Peoria, Ill., Indef.
Haynes, Jessie J., 21 E. Robinson, Allegheny, Pa.
Hays, Unicycline, 439 W. 6th, Cincinnati, O.
Hayter & Janet, Eureka, Lethbridge, Can.
Hayman & Franklin, St. Kilda Hotel, N. Y.
Hassard, Lynne & Bonnie, 261 E. 81st, Chicago.
Healy, Jeff & La Vern, Rice & Barton, B. R.
Hearn & Rutter, Pantages', Seattle.
Heaton, Billy, Charleroi, Pa., Indef.
Heim Children, Colonial, Richmond, Va.; 22, Chase's, Wash.
Holston, Wholly & Lottie, 1906 Columbia, Phila.
Henshaw, Edward, 80 E. 118th, N. Y.
Henry, Jack, 41 Lisle, Leicester sq., London.
Henry & Lissel, Merry Maidens, B. R.
Herbert & Brown, Fields', Minstrels.
Herbert, Bert, Hart's Bathing Girls Co., Indef.
Herbert, Robert, 235 E. 24th, N. Y.
Herbert & Vance, 1845 John, Cincinnati.
Herrman, The Great, 108 Rue Folie, Maricourt, Paris.
Herrmann, Adelaide, Olney House, N. Y.
Hibbert & Warren, Orpheum, Spokane.
Hickman Bros. & Co., Pol's, Bridgeport; 22, Pol's, Scranton.
Hickman, Wills & Co., Majestic, Ashland, Ky.
Hill, Cherry & Hill, 189 E. 16th, N. Y.
Hill & Whitaker, Trent, Trenton.
Hill, Anni, Vanity Fair, B. R.
Hilton Troupe, City Sports, B. R.
Hodges, Musical, Maltese, Dallas.
Holland, Webb & Co., Liberty, Pittsburg; 22, Family, Bradstock, Pa.
Holman Bros., Savoy, Atlantic City, N. J.
Holmes & Holliston, Los Angeles, Los Angeles.
Hines & Remington, Harrison, N. J.
Hoerlein, Lillian, Wintergarden, Berlin, Ger.
Hoffmann, Cycling, Stanley Hotel, 3 North Clark, Chicago.
Holman, Harry, Family, Lancaster, Pa.
Holt, Alf, 41 Lisle, London, W. M., Eng.
Horan, Eddie, 1553 B'way, N. Y.
Horton & La Triska, Pol's, New Haven, 22, Pol's, Scranton, Pa.
Howard & Co., Bernice, 3007 Calumet, Chicago.
Howard Bros., Moss & Stoll Tour, Eng.
Howard & St. Clair, Vaudeville Club, London.
Howe, Laura, 298 Harvard, Brookline, Mass.
Howard's Ponies & Dogs, Orpheum, Allentown; 22, G. O. H., Pittsburg.
Howell & Scott, Moss & Stoll Tour, Eng.
Hoyt & McDonald, National Hotel, Chicago.
Huegel Bros., 118 E. 24th, Erie, Pa.
Huges, Musical Trio, Orpheum, Allentown; 22, Trent, Trenton.
Hughes & Cole, Colonial, Wash. D. C.
Hughes, Johnny & Masie, Orpheum, Sioux City.
Hurley, Musical, 152 Magnolia, Elizabeth.
Hurst, Minola Marda, Cardinal, Basel Suisse, Ger.
Hurwood, W. O., Lyric, Paris, Texas, Indef.
Huston, Arthur, Colonial, Lawrence; 22, Auditorium, Lynn.
Hyatt, Larry H., Lyric, Greenwood, S. C., Indef.
Hyde, Rob & Bertha, Orphenm, Savannah, Ga.
Hylaids, Three, 22 Cherry, Deaubury, Conn.
Hymor & Kent, 22, Keith's, Baltimore.

I

Imperial Musical Trio, Majestic, Montgomery, 22, Majestic, Birmingham.
Iugram & Hyatt, 1514 Edmondson, Baltimore.
Iugrams, Two, Bijou, Fargo, N. D.
Innes & Eysa, Majestic, Lincoln, Neb.
International Four, Watson's, B. R.
Ioleen Sisters, Bijou, La Crosse, Wis.
Irving, Thomas R., Palm, Syracuse, Indef.
Irving, Musical, 80 Boston, Newark, N. J.

J

Jackson Family, Winter Circus, Reading, Mass.
Jacobs & West, 205 E. 2d, Jamestown, N. Y.
Jacobs, Marcy, & Boys' Band, 26 W. 12th, N. Y.
James & James, Bijou, Piqua, O.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., Indef.
Jefferson, Cepher, Canton, O.; 22, National, Steubenville, O.
Jenlugs & Jewell, Majestic, Cedar Rapids, Ia.
Jennings & Beufrew, Auditorium, Lynn; 22, Hathaway's, New Bedford.
Jerge, Alece & Hamilton, Hippo, Huntington, W. Va.; 22, Hippo, Lexington, Ky.
Jerome, Nat S., The Rollickers Co., B. R.
Jerome & Jerome, New Century Girls, B. R.
Jes, John W., Lid Lifters, B. R.
Jewette & Hayes, Bell, Newport News, Va.
Johnson, R. Melvin, Johnson Hotel, Lafayette, Ind.
Johnson, Carroll, Orpheum, Reading; 22, Orpheum, Harrisburg.
Johnson & Hart, Family, Shamokin, Pa.
Johnson, Musical, 377 Eighth Ave., N. Y.
Johnson Sisters, O. H., Bumpford Fall, Me.
Johnson Bros. & Johnson, Scenic, Everett, Mass.
Johnstone, Lorin, Ontario Hotel, Chicago.
Jolly & Wild, Hathaway's, Lowell; 22, Hathaway's, New Bedford.
Jones & Sutton, 224 W. 17th, N. Y.
Jones & Mayo, Keith's, Portland.
Jordens, Five, 4803 Ashland, Chicago.
Jordan, Brauneck & Chulita, O. H., Amsterdam, N. Y.
Joosselyn, Wm. H. & E. B., Unionville, Conn.
Jules & Marzou, 10 Shaftsbury, Toronto, Can.
Julian & Dyer, Bijou, Jackson, Mich.; 22, Majestic, Ann Arbor, Mich.

K

Kalma, E. H. O. H., Ridgeway, Pa.
Kane, Leonard, Novelty, Oakland.
Kartollos, Juggling, De Rue Bros', Minstrels.
Kauffman, Reba, & Ines, Folies Bergere, Paris, France, Indef.
Kaufman Bros., 1553 Broadway, N. Y.
Keane, J. Warren, Pol's, Springfield; 22, Pol's, Waterbury.
Keaton, John V., 70 W. 109, N. Y.
Keatons, Three, Orpheum, Atlanta, Ga.; 22, Orpheum, Easton, Pa.

Cobb's Corner

NO. 158. SATURDAY, MARCH 13, 1909.

"You're Just the Kind of Girl I Want My Girl to Be"

Words by WILL D. COBB. Music by E. RAY GOETZ.
He met her one day the usual way,
A mutual friend was on hand;
A "how do you do?" and "pleased to meet you,"
And Cupid adds two to his band.
Now, the looks of this lassie struck him as so classy
He mentally marked her O. K.,
And growing heroic became Romeo,
Enough to speak right out and say:

CHORUS.

You're just the kind of girl I want my girl to be,
You're just the prize my hungry eyes have starved to see.
Awake! Asleep! I just can't keep this thought from me,
You're just the kind of girl I want my girl to be.

She listened that day, while he said his say;
She listened and longed to believe;
But she'd learned from shows, what "each woman knows,"
That man has been known to deceive.
So she did some "Sherlocking," results were quite shocking—
She found him, oh! sad to relate,
Outside Vassar College imparting this knowledge
To each girl that came out the gate.

Shapiro's Got It! 1416 Broadway
WILL D. COBB

Keegan & Mack, Casey Corner Girls, B. R.
Keeley, Lillian, 124 Wardsworth, E. Boston.
Kelfe, Zena, Hotel Grand, San Francisco.
Kelfer & Chapman, 2435 B. 17th, Philadelphia.
Keeley Bros., G. O. H., Grand Rapids; 22, Majestic, Kalamazoo, Mich.
Keith & De Mont, 722 W. 14th Pl., Chicago.
Keith, Walter C., Pol's, Scranton; 22, Pol's, Hartford.
Keller, Major, Pol's, Waterbury, Indef.
Keltners, Three, 317 Carlisle, Dallas, Tex.
Kelly & Catlin, Four Paws, Phila.; 22, Scenic, Hartford.
Kennedy & Pettier, Orphenm, Lima, O.; 22, Sun, Springfield, O.
Keno, Joe, 22 Powers, Grand Rapids, Mich.
Kenton, Dorothy, Crystal Palace, Leipzig, Ger.
Kenyon & Healy, 232 Murray, Newark, N. J.
Kimball & Donovan, 113 Northampton, Boston.
King, Alice, City Sports, B. R.
Kington & Thomas, Star Show Girls, B. R.
Kirby, Lillian, Tiger Lilies, B. R.
Kleason, Four, Orpheum, Oswego, N. Y.; 22, Bijou, Woonsocket, R. I.
Knights, Ten Dark, Cardiff, Wales.
Kobers, Three, 66 13th, Wheeling, W. Va.
Kelfe, Zena, Grand, San Francisco, Indef.
Koppes, The, 117 W. 23d, N. Y.
Koh, Gus & Marion, 311 Fourth, Milwaukee.
Koklu, Mignonette, Allington Hippo, London, Eng.
Kofrage, Duke, Crystal, Elkwood, Ind., Indef.
Kooper, Harry J., Buster Brown Co.
Kraton, John, Family, Shamokin, Pa.
Kraton, The Central, Madgeburg, Ger.
Kraton, Colonial, Richmond, Va.
Kurtis, Busse, Majestic, Montgomery; 22, Majestic, Birmingham.
Kurylo, Edward J., Keith's, Phila.; 22, Mammerstein's, N. Y.
Kysays, The, C. O. Performer, London, Eng.
Kyle, Tom E., Gourney Co., Vaud., Owen Sound, Ont., Can., Indef.

THE LITTLE GIRL WITH THE BIG VOICE

Daisy Leon

SOME SOPRANO
Is making 'em sit up and take notice with her rendition of
LEO EDWARDS'
"Rostest of Rose Songs"

"This Rose Brings My Heart to You"

with
Sam Bernard's "Nearly A Hero" Co.
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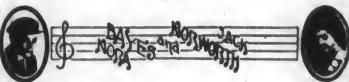
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TED SNYDER COMPANY, (INC.), 112 West 38th St., (Near Broadway), New York City

NIFTY NOTES

OF



J. H. REMICK says that we are the Klaw and Erlanger's of all the song writers, and why shouldn't we be! Didn't we write

"Shine On Harvest Moon"

and lots of others! All

PUBLISHED BY

REMICK

Don't forget our Western Representative, Mr. Jack Norworth, will be at the Sherman House, Chicago, one more week to teach you all our latest hits.

"WE'RE GLAD WE'RE MARRIED."

L

Lacey, Will, 629 Qus., N. W., Wash., D. C.
Lakola & Loran, Palace Hotel, Chicago.
Lampe Bros., 1558 Broadway, N. Y.
Lane, Eddie, 305 E. 78d, N. Y.
Lane & Adell, 332 Genesee, Rochester.
Langdon, The, Majestic, Waterloo, Ia.
La Blanche, Great, Pastime, Sanford, Fla.
La Clair & West, Royal, Galveston, Tex.
La Estrella, 1553 Broadway, N. Y.
La Fayette, Lamont Co., 2909 Corman, Cincinnati.
La Fleur, Joe, 29 Chase, Wash.
La Mar, Sadie, Strolling Players, B. R.
La Mar, Harry, Wm. Tell House, Boston.
La Marche, Frankie, Ducklings, B. R.
La Mase Bros., Moulin Rouge, Rio De Janeiro, Brazil.
La Molnes, Musical, Majestic, Colorado Springs.
La Rose Bros., 107 E. 31, N. Y.
La Tell Bros., Casino, Elkins, W. Va.; 22, Casino, Washington, Pa.
La Tour Sisters, Golden Crook, B. R.
La Tour, Irene, Proctor's, Newark; 22, Keith's, Boston.
La Toy Bros., Van Buren Hotel, Chicago.
La Centra & La Rue, 2461 2d Ave., N. Y.
La Clair, Harry, Unique, Minneapolis.
Lamb's Manikins, 465 Pippin, Portland, Ore.
Larriere & Lee, Ackers, Halifax, N. S.
Laval Sisters, 143 Golden Gate, San Francisco.
Laudin, Edward, Majestic, Little Rock, Indef.
Lang, George, Crystal, Bedford, Indef.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Van & Hill, Serenaders, B. R.
La Rex, Wonderful, Clara Turner Stock Co.
Lane Trio, Vogel's Minstrels.
Lanet & Ardell, 332 Genesee, Rochester, N. Y.
Lavine, Edward, Majestic, Milwaukee.
Lawrence & Healy, Sherman House, Chicago.
Lawrence & Dale, 2 New Castle Court, Boston.
La Gray, Dollie, Bijou, Racine, Wis., Indef.
Lavalie, The, Hippo, Belfast, Ireland.
Le Hirt, Mons., 760 Clifford, Rochester.
La Raub & Scottie, 333 Locust, Phila.
La Ville, Rose, City Sports, B. R.
Lavine & Leonard, Anderson, Louisville.
La Vine Orpheum Trio, 1533 Broadway, N. Y.
La Witt & Ashmore Co., 290 N. State, Chicago.
La Zar & La Zar, 168 Dearborn ave., Chicago.
Le Claire, Two, Olympic, Dunkirk, N. Y.
Le Fevre & St. John, 1553 Broadway, N. Y.
Leigh, Lila, 140 Arnold, River Side, B. R.
Leighons, Three, 1553 Broadway, N. Y.
Leisenings, Three, Middletown, O.; 22, Star, Muncie, Ind.
Lee, James P., Unique, Los Angeles, Indef.
Leeds & La Mar, 1553 Broadway, N. Y.
Le Roy & La Vanlon, Hathaway's, Fitchburg, Mass.; 22, Hathaway's, New Bedford.
Leno, Don, Grand, Portland.
Leonard, Chas. F., Reilly & Woods, B. R.
Leonard & Phillips, Bijou, La Crosse, Wis.
Leonard, Gus, Majestic, Rockford, Ill.
Leonard, Grace, St. Paul Hotel, N. Y.
Leonard & Drake, 1009 Park Pl., Brooklyn.
Leonard, James, Sadie & Richard, 200 E. 20th, N. Y.
Leo, Arthur, 1685 Richmond, Baltimore.
Leo, Jolly, 786 Carmen, Camden, N. J.

Les Silvas, Poll's, Scranton; 22, Poll's, Bridgeport.
Leslie, Geo. W., Majestic, Des Moines.
Levitt & Falls, 716 Orange, Syracuse, N. Y.
Lewis, Walter, & Co., Keith's, Providence.
Lewis, Harr & Co., 131 W. 16th, N. Y.
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Lewis & Green, Olympic, Chicago.
Lewis & Manson, 74 Orchard, N. Y.
Lindsay, Stilling & Wilber, Pointer's Cafe, San Francisco, Cal.
Lisla & Adams, Gem, Meridian, Miss., Indef.
Lockwood & Bryson, 926 E. 23d, Los Angeles.
Lohse & Wilkens, Burk's Shows, B. R.
Lola, Orpheum, Tampa, Fla.
Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.
Long, John, Family, Erie, Pa., Indef.
Lubius, Dancing, 921 North Warnock, Phila., Pa.
Lucier, Marguerite, Hans & Nix Co.
Luce & Luce, Poll's, Worcester.
Lucken's Lions, Wigwam, San Francisco.
"Lula King," Hippo, Aston, Birmingham, Eng.
Lyres, Three, Fashion Plates Co., B. R.
Lynette Sisters, Lyceum, Chicago.

M

MacDonald, Chas. & Sadie, 18 W. 100th, N. Y.
MacRae & Levering, Empire, B. R.
Mab, Queen, & Mr. Weiss, Lit Bldg., Phila., Pa.
Mack Boys, 61 Asylum, New Haven.
Mack, Ed, Watson's, B. R.
Mack, Walter C., Columbia, Brooklyn; 22, Orpheum, Altoona.
Mack, Wilbur, Hammerstein's, N. Y.; 22, Poll's, Worcester.
Macks, Two, 245 W. 59th, N. Y.
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Majestic Musical Four, Bennett's, Hamilton, Can.; 22, Temple, Detroit.
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Malvern Troupe, Pat Wally's Gaiety Girls, B. R.
Mandel, Eva, 206 State, Chicago.
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Manning & Ford, Empire, San Francisco, Cal.
Mantell's Marionettes, Grand, Fargo, N. D.
Manny, Ed, Broadway Gaiety Girls, B. R.
March & Raab, 239 Franklin, Johnston, Pa.
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Martin, Davis & Percie, Kentucky Belles, B. R.
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Marvellous Ed, 627 Cass, Joliet, Ill.
Marzello & Vannerson, 254 W. 24th, N. Y.
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McPhee & Hill, 22, Poll's, Wilkes-Barre, Pa.
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Meier & Mora, March, Circus Variete, Copenhagen, Denmark.
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O'Neill, Emma, Saratoga Hotel, Chicago.
O'Neill, W. A., Orpheum, Oakland, indef.
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Owens, Billy & May, 1421 Adams, N. S., Pittsburgh.
Owens, The, Kinsey Ave., Kenmore, N. Y.

P

Pollard, W. D., Palace Hotel, Chicago.
Palmer Sisters, 545 Hart, Brooklyn.
Palmer & Lewis, Ackers, Halifax, N. S., indef.
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Paulinetti & Piquo, 2214 So. Broad, Phila.
Pearce Sisters, 725 Lane, Seattle, Wash.
Pearson & Garfield, 229 W. 38th, N. Y.
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Pepper Twins, Lindsay, Ont., Can.
Pinard & Manny, 275 South Fifth, Brooklyn.
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Perry & Elliott, Clark's Runaways, B. R.
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Phillips & Bergen, 373 Charles, Boston.
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Powder & Chapman, Girls of Moulin Rouge, B. R.
Powell, Eddie, Columbia, Norfolk, Va.; Park, Manchester, N. H.
Powers Trio, 5, Washington, Somerville, Mass.
Preston, George, Watson's, B. R.
Price, Bob, Starland, Montreal, indef.

Puget, George E., Runaway Girls, B. R.
Purvis, James, New Century Girls, B. R.

Q

Quigg & Nickerson, Shea's, Buffalo.
Quillin, L., German Village, Columbus, O., indef.

R

Radford & Valentine, Vandeville Club, London, Eng.
Rainbow Sisters, Main St., Peoria, Ill.
Rankin & Leslie, 418 W. 30th, N. Y.
Rastus & Banks, Apollo, Vienna, Aus.
Rawls & Von Kaufman, Majestic, Galveston.
Ratelles, The, 637 Letmuneaux, Montreal.
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Raymond & Harper, Orpheum, Tiffin, O.; 22, O. H., Greenville, O.
Raymond & Hall, Orpheum, Minneapolis.
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Rector, Harry, Circo Trevino, Monterey, Mex.
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Reick & Howard, 128 Greenwich, N. Y.
Reid Sisters, 45 Broad, Elizabeth, N. J.
Riesner & Gores, 128 Roanoke, San Francisco.
Remington, Mayme, Hotel Gerard, N. Y.
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Renee Family, Majestic, Houston; 22, Majestic, Galveston.
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Rhodes & Engel, Fulton, Brooklyn.
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Rice & Cady, Shubert, Utica.
Rickrode, Harry E., Pantages' Theatre Bldg., Seattle.
Rich Duo, Pantages', Sacramento.
Rich & Howard, 311 W. 13th, N. Y.
Richards, Great, Grand, Wheeling, W. Va.; 22, Orpheum, Harrisburg.
Richards & Montrose, 450 So. 1st Ave., Mt. Vernon, N. Y.
Richardson, John F., 18 Grayner pl., Buffalo.
Ringling, Adolph, 540 So. 8th, Newark, N. J.
Ritchie, Gertie, 305 Elm, Buffalo, N. Y.
Ritter & Foster, Tottenham, London, Eng.
Roattino & Stevens, 114 E. 11th, N. Y.
Roberts, C. E., & Rats, Miles, Minneapolis.
Robbins & Trenaman, Elite, Atlanta, indef.
Robinson, Alice, 457 Orchard, Chicago.

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Ronaldo, Thos., R. D. 5, Plymouth, Mich.
Rooney, Pat, & Co., Poli's, New Haven; 22, Poli's, Worcester.
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Sampson, Harry, 5411 Addison, W. Phila.
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Samuels & Chester, Box 116, Melrose Park, Ill.
Sanford & Darlington, 2422 So. Adler, Phila.
Santell, Great, Oxford Hotel, Chicago.
Sevensala, Original, Watertown, N. Y., indef.
Shannons, Four, Saratoga Hotel, Chicago.
Sharp & Sharp, 209 E. 13th, N. Y.
Schaar, Wheeler Trio, 5130 Commercial, Chicago.
Shedman, W. S., Derby, Conn.; 22 Dumont, N. J.
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Smith & McNamara, Pettie, Phila.
Snyder & Backley, Bennett's, Montreal; 22, Orpheum, St. Paul.
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T

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Taylor, Mae, Bijou, Dubuque, Ia.
Taylor, Viola, Champaign Girls, B. R.
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Ten Brooke, Jim, Uncle Sam's Belles, B. R.
Terrors, Four English, City Sports, B. R.
Terry & Lambert, Sheffield, Eng.; 22, Empire, London, Eng.
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Thardo, Claude, Bijou, Piqua, O.; 22, Star, Muncie, Ind.
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Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, 824 E. 41st, Chicago.
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Toys, Musical, Princess, Pottstown, Pa.; 22, O. H., Camden, N. J.
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U

Urma, Hetty, Grand, Tacoma, Wash.
Usher, Claude & Fannie, Shea's, Buffalo; 22, Shea's, Toronto.

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Next Week, March 15, Orpheum, Brooklyn

E. F. ALBEE, Director.

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W

Wade & Reynolds, 615 Second, Louisville, Ky.
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Ward & Harrington, 418 Strand, London, Eng.
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Waller & Magill, 102 Seventh Ave., N. Y.
Walton, Irvin R., Fads & Follies, B. R.
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MARCH 15, OLYMPIA, N. Y.

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Washer Bros., Novelty, Allegheny, Pa.; 22, Family, Ford City, Pa.
Wesley & Burns, 120 E. 122d, N. Y.
White, Ed. B., & Rolla, 502 E. 79th, N. Y.
White & Simmons, Anderson, Louisville.
Whittle, W. E., Orpheum, Portland.
Whitely & Bell, 1493 B'way, Brooklyn, N. Y.
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Williams, Frank & Della, Palmyra, Mo.
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NOTICE

I wish to notify all friends that letters addressed care DAY'S AGENCY, EFFINGHAM HOUSE, ARUNDLE STREET, STRAND, LONDON, England, will always reach me, with the exception of months March and April, when letters can be addressed ALHAMBRA THEATRE, PARIS, France. Regards and best wishes to all.

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Wolford & Bugard, 150 W. Congress, Chicago.
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World's Comedy Four, Al Reeves, B. B.
Wise, Jack, 39th, Pittsburg.
Wormwood's Dogs & Monkeys, Poll's, New Haven;
22, Poll's, Bridgeport.
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Worthley, Minthorne & Abbott, 125 Lexington Ave., N. Y.
Wright, Lillian, & Boys, 844 W. 45th, N. Y.

Y

Yackley & Bunnell, Elm Villa, Witmer, Pa.
Yalto Duo, 229 W. 39th, N. Y.
Yamamoto & Koyoshi, Lincoln Square, N. Y.
Yeoman, George, 4566 Gibson, St. Louis.
Yoder, Dave C., Miss New York, Jr., Co., B. B.
Young, E. F., 407 W. 123d, N. Y.
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Z

Zaino, Joe, 41 So. 53d, Philadelphia.
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Zech & Zech, La Crosse, La Crosse, Wis.
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BURLESQUE ROUTES

For the weeks of March 15 and March 22.

"L. O." indicates show is "laying off."

Al Reeves' Beauty Show, 15, Majestic, Kansas City; 22, Gayety, St. Louis.
Americans, 15, Standard, St. Louis; 22, Folly, Chicago.
Avenue Girls, 15, People's, Cincinnati; 22, Star, Cleveland.
Banan Show, 15, Empire, Cleveland; 22, Garden, Buffalo.
Big Review, 15, Lafayette, Buffalo; 22, Avenue, Detroit.
Blue Ribbons, 15, Empire, Toledo; 22, Gayety, Detroit.
Bohemians, 15, Star, Milwaukee; 22, Dewey, Minneapolis.
Bon Tons, 15, Murray Hill, N. Y.; 22, Casino, Philadelphia.
Bowery Burlesquers, 15, Olympic, Brooklyn; 22, Murray Hill, N. Y.
Brigadiers, 15, Columbia, Boston; 22, Eighth Ave., N. Y.
Broadway Gaiety Girls, 15, Empire, Chicago; 22, Empire, Indianapolis.
Bryant's Extravaganza, 15, Euson's, Chicago; 22, Empire, Cleveland.
Casino Girls, 15, Star & Garter, Chicago; 22, Standard, Cincinnati.
Century Maids, 15, Apollo, Wheeling; 22, Lyceum, Washington.
Champagne Girls, 15-17, Gayety, Albany; 18-20, Lyceum, Troy; 22, Royal, Montreal.
Cherry Blossoms, 15, Imperial, Providence; 22, Howard, Boston.
City Sports, 15, Gayety, Columbus; 22, Empire, Toledo.
Colonial Belles, 15, Empire, Newark; 22, Bijou, Phila.
Cosy Corner Girls, 15, Lyceum, Washington; 22, Monumental, Baltimore.
Cracker Jacks, 15, Casino, Phila.; 22, Waldman's, Newark.
Dainty Duchesses, 15-17, Empire, Albany; 18-20, Empire, Holyoke; 22, Gayety, Boston.
Dreamlands, 15, Howard, Boston; 22, Imperial, Providence.
Ducklings, 15-17, L. O.; 18-20, St. Joe; 22, Century, Kansas City.
Empire Burlesquers, 15, Star, St. Paul; 22-24, Empire, Des Moines; 25-27, L. O.
Fads & Follies, 15, Westminster, Providence; 22, Palace, Boston.
Fashion Plates, 15, Bijou, Phila.; 22, Empire, Brooklyn.
Fay Foster, 15, Bowery, N. Y.; 22-24, Lyceum, Troy; 25-27, Gayety, Albany.
Follies-of-the-Day, 15, Dewey, Minneapolis; 22, Star, St. Paul.
Frolicsome Lambs, 15, Academy, Pittsburg; 22, Apollo, Wheeling.
Girls of the Moulin Rouge, 15, Star, Brooklyn; 22, Gayety, Brooklyn.
Golden Crook, 15, Gayety, Hoboken; 22, Music Hall, N. Y.
Happyland, 15, Gayety, Baltimore; 22, Gayety, Washington.
Hastings Big Show, 15, Gayety, Washington; 22, Gayety, Pittsburg.
High Rollers, 15, Music Hall, N. Y.; 22, Westminster, Providence.
Imperial, 15-17, Luzerne, Wilkes-Barre; 18-20, Gayety, Scranton; 22, Bowery, N. Y.
Irwin's Big Show, 15, Olympic, N. Y.; 22, Star, Brooklyn.
Jersey Lilies, 15, L. O.; 22, Gayety, Birmingham.
Jolly Girls, 15-17, Empire, Des Moines; 18-20, L. O.; 22-24, L. O.; 25-27, St. Joe.
Kentucky Belles, 15-17, Lyceum, Troy; 18-20, Gayety, Albany; 22, Columbia, Boston.
Kleckerbockers, 15, L. O.; 22, Majestic, Kansas City.
Majestic, 15-17, Gilmore, Springfield; 18-20, Empire, Albany; 22, Olympic, N. Y.
Mardi Gras Beauties, 15, Garden, Buffalo; 22, Corinthian, Rochester.
Masqueraders, 15, Gayety, Milwaukee; 22, Euson's, Chicago.
Merry Maidens, 15-17, Empire, Schenectady; 18-20, Folly, Paterson; 22, London, N. Y.
Merry Makers, 15, Buckingham, Louisville; 22, People's, Cincinnati.
Miss New York, Jr., 15-17, Folly, Paterson; 18-20, Empire, Schenectady; 22-24, Gayety, Albany; 25-27, Lyceum, Troy.
Morning Glories, 15, Gayety, Toronto; 22, Princess, Montreal.
Morning, Noon & Night, 15-17, Gayety, Scranton; 18-20, Luzerne, Wilkes-Barre.
New York Stars, 15, Gayety, Brooklyn; 22, Gayety, Phila.
Night Owls, 15, Gayety, Birmingham; 22, Greenwall, New Orleans.
Parisian Widows, 15, Gayety, Pittsburg; 22, Gayety, Columbia.
Pat White's Gaiety Girls, 15, Star, Cleveland; 22, Academy, Pittsburg.

"DAILY DISPATCH," UNION HILL, N. J.,
TUESDAY, MARCH 9, 1909.

PRETTY CLOSE TO THE BEST EVER GIVEN

That's the Opinion of Those Who Have
Seen This Week's Bill at the
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BUSCH TRIO MAKES A BIG HIT.

"A Night with the Poets" Also One of
the Headliners on an Especially
Strong Program.

If this week's bill at the Hudson Theatre, Union Hill, isn't the best ever, it is so close to it that there is no possible room for any complaint. A stronger or more diversified array of talent has never been gotten together, and the management is to be heartily congratulated on the excellence of the show. That it will fill the house at every performance can be safely predicted.

But while each and every act is good there are two or three which are likely to meet with more favor than the others. One of these is that done by the Busch Trio, which includes Papa Busch and his two promising children, a girl and a boy. The latter is little Johnnie Busch, Jr., and he is a whole show in himself. He is the youngest, smallest, brightest and most versatile comedian on the stage, and he not only astonishes the audience by his marvelous ability but keeps it in a constant roar of laughter. He talks and acts like a little old man, and it is difficult to believe that he is only seven years old. After the trio has done a clever act on the trapeze little Johnny tells a lot of good stories, and he tells them in a way which fairly convulses his hearers. No veteran of the footlights could possibly do better. He is at perfect ease all the time, never misses a point and the expression of his face alone is all that is needed to make his auditors laugh. This praise may sound a little fulsome, but the lad is entitled to all the credit that can be given him as he is certainly a wonder, and for a mite of his size and years it is safe to say that he has no equal on the stage to-day.

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Rents-Santley, 15, Gayety, Detroit; 22, Star & Garter, Chicago.
Rice & Barton, 15, Palace, Boston; 22-24, Gilmore, Springfield; 25-27, Empire, Albany.
Rice & Barton's Big Gaiety, 15, Trocadero, Chicago; 22, Gayety, Milwaukee.
Rialto Rounders, 15, Standard, Cincinnati; 22, L. O.; 29, Gayety, Birmingham.
Rolickers, 15, Star, Toronto; 22, Lafayette, Buffalo.
Rosa Sydel, 15, Corinthian, Rochester; 22, Gayety, Toronto.
Runaway Girls, 15, Gayety, St. Louis; 22, Trocadero, Chicago.
Sam Devere, 15, London, N. Y.; 22-24, Folly, Paterson; 25-27, Empire, Schenectady.
Sam T. Jack, 15, Royal, Montreal; 22, Star, Toronto.
Scribner's Big Show, 15, Waldman's, Newark; 22, Gayety, Hoboken.
Serenaders, 15, Gayety, Phila.; 22, Gayety, Baltimore.
Star Show Girls, 15, Folly, Chicago; 22, Star, Milwaukee.
Strollers, 15, Eighth Ave., N. Y.; 22, Empire, Newark.
Thoroughbreds, 15, Century, Kansas City; 22, Standard, St. Louis.
Tiger Lilies, 15, Bon Ton, Jersey City.
Travelers, 15, Avenue, Detroit; 22, Empire, Chicago.
Trocadero, 15, Greenwald, New Orleans; 22, L. O.; 29, Majestic, Kansas City.
Uncle Sam's Belles, 15, Empire, Brooklyn; 22-24, Gayety, Scranton; 25-27, Luserna, Wilkes-Barre.
Vanity Fair, 15, Gayety, Boston; 22, Olympic, Brooklyn.
Washington Society Girls, 15, Empire, Indianapolis; 22, Buckingham, Louisville.
Watson's Burlesquers, 15, Monumental, Baltimore; 22, Trocadero, Phila.
World Beaters, 15, Princess, Montreal; 22-24, Empire, Albany; 25-27, Empire, Holyoke.
Yankee Doodle Girls, 15, Trocadero, Phila.; 22, Bon Ton, Jersey City.

LETTERS

Where C. O. follows name, letter is in Chicago Office.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P. C. following name indicates postal card.

Adam, Minnie M. (C. O.) Bell, Florence (C. O.)
Andrews, Pearl (C. O.) Bell, Floss (C. O.)
Avery, D. (C. O.) Bell, Fanny B. (C. O.)
Anderson, Albert. (C. O.) Burns, Jack (P. C.)
Ashcroft, Ralph W. (C. O.) Burns, Billy.
Arado, D. (C. O.) Byrnes, John H.
Aces, The Three (C. O.) Byrnes, Lester.
Alpha Trio (C. O.) Bothner, Al.
Allen, Chas. M. (C. O.) Bottomley, Joe.
Angers, The. (C. O.) Boothblack Quartette (P. C.)
Adams, Mabel. (C. O.)
Altus, Dan. (C. O.)
Alber, Gullia (P. C.) Carroll, Joe D.
Allen, Searl. (C. O.) Carroll, Rena (C. O.)
Alarcon, Rosa (C. O.) Capitaine, Alcide.
Barry & Hughes (C. O.) Clifford & Lane (C. O.)
Barry, Walter H. (C. O.) Claydon, Webb A.
Bomp, Doan. (C. O.) Calvert, Albert (C. O.)
Burdick, Ruth. (C. O.) Close, Sydney (C. O.)
Brags, Archie (C. O.) Carroll, Tom (C. O.)
Bell, Alfred J. (C. O.) Cook, Dick (C. O.)
Bogley, Charlie (C. O.) Carr Trio (C. O.)
Brockman-Mack & Belmont. (C. O.) Connors, Ralph (C. O.)
Bush, Frank. (C. O.) Campbell, Florio.
Baldwin, Kitty. (C. O.) Cameron, Francis.
Blackson & Burns. (C. O.) Croase, Dr. Margaret.
Barnes, Thomas. (C. O.) Curtis, Dea (C. O.)
Best, Louis P. (C. O.) Constantine, W. J.
Bossett, Joe William (C. O.) Connelly, Arthur.
Brignola, E. (C. O.) Clark, Geo.
Beck, Carl B. (C. O.) Cole & Davis (C. O.)
Belmont, Freda. (C. O.) Crumbaker, Edwin.
Brahams, The (C. O.) Coughlin, John X.
Britt, Freddie (C. O.) Collins, Will F.
Barratt, Bertha L. (C. O.) Cramer, Grace.
Bertram, Helen (C. O.) Crowe, Anna (C. O.)
Belvue, Ed. (C. O.) Casey & LeClair (Pkg.)
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Bevan, C. (C. O.) Cardowine Sisters.
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Barnold, Charles. (C. O.)
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Calvert, Albert (C. O.)
Close, Sydney (C. O.)
Carroll, Tom (C. O.)
Cook, Dick (C. O.)
Carr Trio (C. O.)
Connors, Ralph (C. O.)
Campbell, Florio.
Cameron, Francis.
Croase, Dr. Margaret.
Curtis, Dea (C. O.)
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CHICAGO

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MAJESTIC (Lyman B. Glover, mgr.; agent W. V. A.).—McIntyre and Heath head the bill, their second appearance at this house since October. They are reviving three pieces this week.

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opening the first part of the week with the "Georgia Minstrels," followed later by "The Man from Montana," and "On Guard." The latter is the oldest and was among their very first skits. It has not been played by the comedians in many years. Staley and Birbeck's "Musical Blacksmiths" is still a novelty. The transformation is effected with more rapidity than when the act was first produced some years ago. It scored. Lily Lena makes her first appearance in this city. She is rather American for an English girl and sings her songs with a great deal of expression and delicacy. She is one among the few English comedienne who makes herself unaffectionately pleasing and wins the audience without much effort. Eugene and Willie Howard repeated their former success. They are talented boys and had no difficulty in holding the position with their comedy and songs. "A Tale of a Turkey" has been seen so often that Alfred Kelsey should secure another vehicle. It is a good sketch, but has probably outworn its usefulness as an attraction. The Italian Trio pleased immensely with their operatic selections. Colby and May proved a diverting number in their ventriloquial offering. The "Fantastic Phantoms" is the same as seen last season, the acrobatics of Hillarion and Rosalia Ceballos being the feature. The act is otherwise unpretentious. Those appearing on the bill in addition are Marquis and Lynn (replacing Chadwick Trio) Abe Lavigne, La Crandall.

OLYMPIC (Fred Ackerman, mgr.; agent W. V. A.).—Valencia Suratt and Wm. Gould, James

Thornton, Selma Brants, Henry Horton and Co., Vera Berliner, White and Simmons, McPhee and Hill, Black and Jones.

HAYMARKET (Wm. Newkirk, mgr.; agent W. V. A.).—Fadette Orchestra, Lew Hawkins, Valadon, Conn, Downey and Willard, Maxim's Models, Sue Smith, Odell and Kinley, Doris Trio, The Delsaros, Rena Gaffney and Girls, Dick Miller.

AMERICAN (Wm. Morris, Inc., mgr.; agent, direct).—The bill is so far the best and most diversified seen at this house. In addition to the excellence of the individual numbers, the bill is judiciously arranged, although too long. The show ran until 11:50 on Monday night, but the crowd remained until the arrival of the pictures, a rare occurrence in Chicago. There was some necessary shifting on account of the appearance of the Chadwick Trio, who replaced Crimmins and Gore after the matinee performance. The Tetsuware Japs opened with difficult balancing and gymnastics, and proved one of the best acts of its kind. Every succeeding number scored, and it would be difficult to select an act that did not merit the demonstrations of approval. Joseph F. Sheehan and Co. of twenty-one presented a tabloid, "Martha." Several selections from Plotow's masterpiece appealed to the music lovers, particularly "The Last Rose of Summer," sung prettily by Gladys Caldwell, who has a good soprano voice, lacking only range. Mr. Sheehan showed his splendid tenor to excellent advantage. His voice is strong, clear and resounding. His singing stirred

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the audience to enthusiasm. The other unfamiliar selections did not appeal much. The concerted singing in the somewhat tardy action of the story did not inspire. Considerably more strength was necessary in the finale. The most important part of the presentation was the singing of Mr. Sheehan. He would have scored tremendously without the augmented company in any vaudeville theatre where high class singing is appreciated. Mabel McKinley has several new songs in addition to one or two heard during her previous engagements here. She was accorded a rousing reception and the prolonged applause indicated that she earned a huge hit. The Chadwick Trio surprised the audience when Ida May Chadwick introduced her eccentric dancing. The act is new here and the comedy at the opening is rather unbalanced, but the finish in "one" brought many curtain calls, and the act was forced to respond to the plans on account of the creditable work of the younger member. Cameron and Flanagan again showed their unique comedy, "On and Off," which never fails to arouse. It is now better than ever, and the boys deserve credit for offering vaudeville one of the best things in the market. Stella Mayhew and Billie Taylor scored with their songs and talk. The holdovers are Felix and Claire, Lambert, and Alf. W. Loyd's horse and dogs.

STAR AND GARTER (U. J. Herrmann, mgr.).—There are a number of features in this season's "Bislatto Bounders" that far surpass anything previously shown in the same show by the Kraus management. One of these is the "Brixley Girls" review, presented by Cherrie Bonner and several tall "Show Girls" in long satin gowns. The posing and general idea are shown here at the Auditorium in "Follies of 1900" by Annabelle Whitford and a number of choristers as "Brixley Girls." The burlesque is better than ever. Sam Howe, the principal comedian, has added considerable comedy to the racing episodes. Howe is amusing in everything he does, particularly in the last scenes. In the olio he presents "A Broken Heart," used last season, with the same setting and incidents. His support is very weak and spoiled some of the more serious points through ineffectual acting of the others. "Yama Yama" is sung by Lillian Franklin, tall and statuesque. Miss Franklin appears in tights, as does Julia Heitsman, when she does not wear long dresses. The "Dreaming" song is revised and proved one of the hits. Bert Harvey overacted as a "Sissy," although the part was minor. Mlle. Devora is the soubrette. As a singer she hardly makes herself heard. She and Harvey, assisted by a dwarf "pickaninny," have a dancing act in the olio that shows their good advantage. The comedy is not very edifying, and they would do well to eliminate it from the act. Juan Villanelli does a good bit as an Italian. Others in the vaudeville section are Franklin and Heitsman. Both wear ankle length dresses, and they have the composers of the songs they sing to thank for the applause received. Al Davis brings a conventional German to view, and his small stature adds to whatever credit is due the type. Princess Tereira is given an oriental setting, with rugs and draperies. She introduces a dance. Her conception is a mixture of "cooch" and "Sisome," with a "Cleopatra" sequence. Eight Villanellis (added), are excellent acrobats and extraordinary swift in the intricate tricks. The costumes, in a few exceptions, up to the standard. Several garments are probably held over from last season, but they are neat and attractive.

FOLLY (John A. Fennessey, mgr.).—"Bombers," little changed since last season. The same backbone "Patsy Bolivar" is revived, and the same setting is retained. There is nothing particularly humorous or interesting to the regular burlesque patron, and the moments of laughter incited by Andy Gardner are inflated with suggestiveness. The piece has been rebashed so repeatedly that there is absolutely no interest in any of the chaotic bits. Olio numbers are offered by Flo Bates, Johnston and Buckley, Joe Barton and Co.

EUSON'S (Sid J. Euson, mgr.).—"The Behman Show."

EMPIRE (I. H. Herk, mgr.).—"Washington Society Girls."

NOTES.—The Stone, Flint, Mich., booked by Paul Gondron, is now a two-a-day house, playing six acts weekly.—Williams and Walker's "Chocolate Drops" opened March 8 at the Bijou. Winnipeg, the first colored act to play the Sullivan-Cosmopolitan circuit in many years, if possible, are carried through. W. B. Watson, the burlesque manager, will head the condensed "Krousemeyer's Alley" in vaudeville for a few weeks this summer. He will appear as "Krousemeyer," and Billy Spencer, who plays opposite him as "Grogan" in the burlesque, will also be seen in his original character. The initial performance will probably be given around New York about the first week in June after the regular season closes. There will be twelve people in the act. The scenery now being used in the show will be utilized, and new costumes and effects will be provided. Mr. Watson will not remain in vaudeville, but will appear in the principal part to show the merit of the product, with a view of placing it on one of the circuits next season, with a well known German comedian and capable company. Pat Casey will probably arrange the time.—Irwin's "Big Show" returns to the Star and Garter toward the end of the season. It is not known whether the "Majestic" will follow. The latter played two weeks at the Star and Garter this season, and from its reception each time the show would undoubtedly play to big business the third visit.—The Family, Lafayette, Ind., is being remodelled by Manager D. W. Morris and will open March 22. Western Vaudeville Association booking.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office.

1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 28: The week brought a satisfactory batch of newcomers, including Foy and Clark, with "The Spring of Youth." Bowers, Walters and Crocker stood in good favor, the clever blending of acrobatics and rough rural comedy being warmly appreciated. Connelly and Webb had a cleverly conceived singing and piano number that ran a full volume of applause. Some decidedly original mechanical and electrical effects are introduced in the finish, making good its claim as "a cyclone of melody." Agnes Mahr, a dancer with a cliche style, took well. Lloyd Scott filled a space with a "travel talk" on Egypt. The hold overs were Goldsmith and Hoppe, Frank Nelson and Co., Juan Tschernoff's troupe of ponies, Dick Crolius and Co. returned for an additional week.

NATIONAL (Sid Grauman, mgr.; agent, S.-C., Archie Levy).—The bill was considerably below par in both diversity and actual merit. Two animal acts held the choice place on the program, but neither did a great deal. Joe Edmonds, monologist, failed to get his peculiar brand of humor over. Newhoff and Phelps, s. and d., did much for the show; and Bessie Anderson, violinist, helped some. Art Adair, a musical comedian somewhat out of the beaten path, scored successfully. Deava's Manikin furnished a bright spot. The Kirsten-Marietta Troupe of equilibrists opened.

EMPIRE (Melvin Winstock, mgr.; agent, S.-C., O. S. Burns).—The bill was made up of the Raymond Duo, aerial jugglers; The Golden Gate Quintet, colored; George Brown and his acrobatic dog; Goff Phillips, blackface; The Three J. K. Co. in "The Ward Heeler," and the Three Dumonds.

WIGWAM (Sam Harris, mgr.; agent, S.-C., and W. S. jointly).—Well balanced bill of good graded acts. Henry and Alice Carver, sharpshooting and juggling made a strong novelty number; The Gordon Troupe of Cyclists registered a hit; Cottier and Boudien opened their number with a weak singing offering, but the act improved as it progressed and closed with decided strength. Ross and Adams were more on the "straight" order than is usual with the German comedy teams that have traveled this way of late and were well received. Watson and Little offered "The Official Bargain," "The Hero's Dog and Pony Circus" and the Two Theodores completed.

GAYETY (Geo. C. Clayton, mgr.; agent, Bert Levy).—"The Follies of 1900," stock production offered by the Allen Curtis Co. Olio feature was the Leland Mowry Co. in a Western sketch.

DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 28: Another strong bill, headed by the "Naked Truth," a bit spicy, but well liked. Hawthorne and Hurt, excellent; Wilfred Clarke and Co. in "What Will Happen Next" had audience going all through. Les Salvaguen, dancers, mild reception; Rooney Sisters, very good; Arcadia, vocalist and violinist, scored big; Borani and Navaro, strong opener. Business very good.

CRYSTAL (Wm. A. Weston, gen. mgr.; agents, W. S.).—"Johnson Students," head with the swiftest club act ever seen here; Burton and Brookes, solid hit. Palmer and Robinson went well; Geo. Wade, laughing hit; Brandon and Wilson opened. Snowie Mayhew, monologist, clever. Business excellent.

NOTES.—H. F. Robertson, general manager of the S.-C. Circuit, was a visitor here 3, 4 and 5. It is rumored the local management of the Majestic will be in other hands shortly. The Lazar and Lazar Co., playing the Majestic as an added attraction this week, are scoring a decided hit with their new act, "The Hypnotic Glass." The Curtis will make a try with stock burlesque soon.

BOSTON

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KEITH'S.—(Agent direct). It didn't hurt "The County Fair" to condense it into a one-act piece. Rather it seemed to give it snap and vigor, and Neil Burgess is mightily interesting.

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NOTICE TO MANAGERS

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Novelty Dancers. (The Man with the Funny Walks.)

Meeting with tremendous success at **MINER'S 8th AVE. THEATRE**, New York, **THIS WEEK** (March 8). Week March 15, Empire, Newark.
I originate, while others imitate. P. S.—No agent as yet. Trade Mark, "BANDY TWIST."**CAMPBELL and BARBER** **COMEDY CYCLISTS**

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OPENED with **WILLIAM MORRIS**, at the **AMERICAN MUSIC HALL**, New York, **MARCH 8th**, (on at 2:52 and 8:52).**EDITH HARCCKE**

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FAIR WARNING to all piano comics

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Viz.--"Marching Thro' Georgia" as played by three of the world's greatest Pianists

Managements

JOS. M. GAITES--In the Legitimate

REICH & PLUNKETT--In the Vaudevilles

and effective. The support is very good. Maud and Gladys Finney, swimmers; Trappell Sisters, acrobats; Jerome and Schwartz, extra good. Whitaker and Hill, songs and stories, and Hal Davis and Co. in "Pais," pleased immensely. Monroe and Mack, The Picquays, Evans and Lee, Ed Gray, Louis Guertin, The Bentinck Brewer Co., good bill; Claire Romaine, held over.

ORPHEUM.--(Agent direct).--Jack Lorimer, headliner, escorted by Highland Pipers on Monday, boxes decorated, audiences mildly enthusiastic over songs, wild over eccentric dances; Alex Carr and Co. in "Tublitasky," fair; McWatters and Tyson, big scream; Bosanquet, real and clever novelty; George Foster, good ill. song singer; Rita Redmond, better voice than before; George C. Davis, fine singer and good songs; Mlle. Vanity, unusually good dancer.

GAITY.--"Bewery Burlesquers." NOTES.--"The End of the World," or "Tublitasky," is being worked to death here this week, being played at the Orpheum by Alex Carr, at the Columbia by Sam Liebert, and at the Globe by Nat Carr in "Wine, Woman and Song." It is reported E. F. Rogers is coming back to manage the Orpheum here, which now gives only eleven acts instead of fourteen.

PHILADELPHIA

By GEO. M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).--It was up to the house and stage manager to secure results with the bunch of conflict acts this week, but some skilful handling and rearranging finally rounded out a show which ran smoothly. The new Lasky act, "Birdland," made good from a musical standpoint. It appears a difficult matter to inject even a slight bit of com-

edy into acts of this kind, and "Birdland" suffers with the others, the comedians adding nothing. "The Lady of the Green Veil" was another new offering here. The veiling is answering a double purpose, the audience being let in only on the supposed mysterious identity of the woman. She possesses a cultured voice of strength and was received with mild curiosity, the veil being responsible. It was asking too much of either Milt Wood or the Four Fords to secure the results usual with both acts, one taking the edge off the other, and as Wood appeared first the Fords suffered most. Wood registered a solid hit. The Fords did very well under the conditions and made a better appearance than ever, particularly the men who have discarded those unsightly satin suits and now wear conventional clothes, which help a lot. The girls need another song. The sketch, "Mars Covington," repeated former favor, and the Bellicaire Brothers continue to rank with those at the top of their class as hand-to-hand balancers. Clarence Wilbur and Co. in "The New Scholar" secured a liberal share of the laughs, with a lot of old comedy, which reaches by the way it is put over. The girls' singing could stand a lot of improvement, and Wilbur should go hunting for a new song. Al Rayno's bulldogs proved one of the principal hits. The Kemps did well with their opening song, but fell off on the jungle stuff at the finish. The Dixon Brothers did nicely in their musical novelty, and the Darrows, shadowgraphists; Le Roy, character bit; Marvellous Melis, aerial act; and Dralliw (New Acts) were the others.

LIBERTY AUDITORIUM (R. W. McFarland, mgr.; agent, U. B. O.).--This house was opened on Washington's Birthday. It is owned by Samuel G. Nixon, of Nixon & Zimmerman, and is the only house playing United acts against Keith's big theatre on Chestnut street. It was newly built

and is one of the best appointed of the cut-price vaudeville houses in this city with a seating capacity of 700. Prices are 10, 20 and 25. Three shows daily are given, one matinee and two in the evening. Pictures are changed three times during the week. Four acts and eight reels of pictures make up the bill this week. Four Comrades replaced Bunth and Rudd Co. and scored the hit of the bill with their comedy acrobatics. Poor acoustic properties of the building handicapped the straight singing act of Bernier and Stella. Three Ronaldos, contortion and high-kicking, pleased. Somers and Wible, singing and talking act of small merit. The pictures were varied in character and simple in design, the best being a Gaumont film called the "Dervish's Revenge." All the pictures were clear.

UNIQUE (W. D. Hall, mgr.; agent, direct).--Good show this week. Marzeno and Co., Nellie Lytton, Clermonts, Wilson and Rich, Orville, Ollisando, Robertson and Fauchette, George J. Offerman, James C. Leyburn, Kelly and Pierce and m. p.

LUBIN'S PALACE (Geo. Bothwell, mgr.; agent, William Morris).--Bill increased to ten acts; first class show. Marion and Thompson, Burton and Vass, Watt and Gant, Howard and De Leon, Joe Goodwin, Sineay's Dogs and Cats, Rhoades and Engle, Wood and Walsh, Four Sisters Stewart, Alberts and m. p.

STANDARD (C. L. Enstley, mgr.; agent, Jules Ruby).--Eckharts, Eddie Cassidy, Hill and Hill, Dupont Sisters, Master Hunt, Colby and Blake, Sol Cracker, Mann and Bush and m. p.

GAITY (Eddie Shayne, mgr.).--"Girls From Happyland."

CASINO (Elias & Koenig, mgrs.).--"Scribner's Big Show."

TROCADERO (Charles Cromwell, mgr.).--"Tiger Lillies."

BIJOU (Sam Davison, mgr.).--Uncle Sam's Belles.

ST. LOUIS

By FRANK E. ANFENGER.

AMERICAN (S. N. Oppenheimer, mgr.; agent, W. V. A.).--Bessie Clayton, in whose name a hit was scored by advertising her dances as "decent," is the headliner, nimble and an instant favorite; Ray Cox, Southern entertainer, right at home in St. Louis; Howard & Lawrence in "The Stage Manager," entertaining; Thorne and Carleton, in a passable sketch; Ed Latelle as ever the recipient of many laughs; Leo Donnelly, monologist; Burnett and Major, novelty dancing girls; and the Diercke Brothers.

STANDARD (Leo Reichenbach, mgr.).--"Star Show Girls" in "A Mile a Minute," which is hardly as fast as the name implies and "In Love-ly Panama." John T. Baker is being featured and as Si Squash has the best chance. The women are better; Elizabeth Thomas, Eleanor Revere and Louise Lyon showing to advantage. The olio is short but select. Jim C. Dixon, singer, old but popular; Kingston and Thomas, m. p.; Nicodemus and White, musical and clever; Revere and Yuir, fair.

GAITY (O. T. Crawford, mgr.).--Rice and Barton and the perennial "Brown Among the Danies" are back again.

NOTES.--Beulah Pointer heading a stock company and producing plays like "Peter Pan" and "The Girl of the Golden West," will succeed combinations and road companies at the Imperial Theatre 16.--Henry Miller, his company, and William Vaughn Moody, the playwright, are here this week rehearsing "The Faith Healer," which will be premiered at the Century next week.

"ROOSEVELT IN AFRICA"

Has been IN PREPARATION since last August by

ARTHUR HUSTON

Assisted by Chas. A. Wight and Harry Ellis.

\$5,000

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A WESTERN COMEDY PLAYLET BY BILLY E. HALL.

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RAWSON AND CLARE
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MELVILLE ELLIS

IN VAUDEVILLE.

FREDERICKA RAYMOND TRIO

In the Operatic Act, "KNIGHTS OF OLD."

Booked by the United.

ST. PAUL "DAILY NEWS"—Miss Raymond possesses a clear soprano voice of wide range and looks well in the spotlight by reason of a splendid stage appearance. Her assistants second her efforts admirably, so that the trio, rendering various selections as "The Knights of Old," scores an artistic hit.



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Instrumentalists Supreme.
Musical Protean Offering, Featuring
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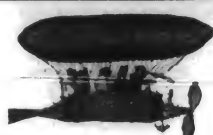
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Peoria Journal, February 25, 1909

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Week March 8, Keeney's Third Avenue, New York.
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The Velocious Clay Cartoonist and Musical Dexterity. (An imbroglie of comic art and music.)
Special drop in "Two," close in "One." Address VARIETY.



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ON AT 10.30 IN "ONE" with the biggest singing organization ever in burlesque. WE HAVE BEEN HOLDING IT DOWN ALL SEASON. What's the answer! Irwin's "Majestic," '08-'09.
MARCH 16-17, GILMORE, SPRINGFIELD; 18-20, EMPIRE, ALBANY.

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The Greatest Novelty in Vaudeville

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BERT AND MABLE SWAN

HAVE THE GREATEST SWIMMING ACT ON EARTH

FOR OPEN TIME after the engagement at YOUNG'S \$1,000,000 STEEL PIER, ATLANTIC CITY, address

AL. SUTHERLAND, ST. JAMES BUILDING New York City

NEW ACTS OF THE WEEK.

(Continued from page 15.)

Deodato.
Magic.

16 Mins.; Full Stage.
 Third Avenue.

The flag trick nicely handled gave Deodato a good finish for applause and a card trick at the opening aroused interest. Otherwise the routine of illusions given by the magician dragged seriously. He works too slowly and without any patter to fill in intervals. Deodato looks like a foreigner. Perhaps he is mute through having no command over English. An announcement by his youthful male assistant would indicate as much. This being so, he would be at an advantage had he arranged his tricks in swift succession, holding attention by the unflagging procession of effects rather than by attempting to work each up individually to a climax. Goldin's use of this method illustrates the point. Deodato's stage equipment is bright, even brilliant. All the metal paraphernalia is of spotless nickel plate, and the hangings are of crimson plush.

The novelty was an escape from a pillory, but the mechanism of this was so complicated that suspicion was aroused. Besides the use of a cabinet to conceal the escape took the edge off the mystery.

Rush.

Larkins and Burns.
 Acrobatics.
 16 Mins.; Full Stage.
 Columbia.

Rearrangement of their present offering should place Larkins and Burns in the running for the best time. Both men are first rate acrobats and fairly good dancers. The comedy is at present the weak spot. Both make up grotesquely. There is a little talk indulged in that it would be advisable to drop. The song at the opening should also be dispensed with. The whole act should be done in pantomime. The wire is used at the finish in hand-to-hand balancing. It is very well done but has not been carried out far enough to bring results. Further working will bring the act where it belongs.

Dash.

G. Sandy Donaldson.
 Songs.
 20 Mins.; One.
 Columbia.

G. Sandy Donaldson is doing an unannounced imitation of Harry Lauder, and he is not doing much more with it than the many others trying the same thing. He sings four of the Scotchman's songs, following as closely as possible every movement of Lauder. In the "I Love a Lassie" number he introduces the Lassie. "The Lassie" spoiled that song. "She's My Daisy," with the talk, made the finish. In the talk McDonald comes nearer reaching the Lauder accent than in the songs, where at times he forgets entirely that he is doing Scotch. Towards the finish the house became restless.

Dash.

Sidney and McDonald.
 "Fleurette."
 18 Mins.; Full Stage.
 Music Hall, Stamford, Conn.

"Fleurette" is a brilliant comedy sketch written by Vernon McDonald and played for the first time this week at the Music

Hall. It is making the biggest hit of any there this season. Mr. Sidney as Fleurette, an actress, gives him a chance to display to the best advantage his power of female impersonation. Mr. McDonald ably supports Mr. Sidney. *Harry Kirk.*

Edwin Felix and Gladys Arnold.
 "What the Moon Saw" (Character Sketch).
 18 Mins.; One.
 Proctor's, Albany.

Gladys Arnold and Edwin Felix presented a new act entitled "What the Moon Saw," and were received with generous approval. The act takes place outside Grace Church, New York, on New Year's Eve. During the action Mr. Felix assumes the character of "Hook" Connors, a tough, a policeman, and a millionaire, while Miss Arnold adheres to the "homeless girl" throughout the act. The plot, if there is any, surrounds the girl and her honest endeavor toward everything good. The main point is Miss Arnold's bright, slangy talk. She has a lot of new and good lines that brought out the laughter of the audience.

Martel.

Leaves for
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 March 31st

Opens Empire
 London
 April 19th

OSCAR LORRAINE

The Protean Violinist

Special drop representing art gallery. The paintings are the characters I impersonate and each illuminates while the corresponding character is impersonated. It's just the thing for impersonators, but I INTEND to keep it for myself. BEWARE!

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 March 22d
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 Watch the
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FRED KARNO'S Comedians

Mgr. ALF. REEVES.

"Night in an English Music Hall"

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UNITED BOOKING OFFICES, NEW YORK.**SILBON'S CATS**EUROPEAN NOVELTY ANIMAL ACT.
Now Playing Orpheum CircuitFIRST TIME IN AMERICA.
H. B. MARINELLI, Agent**Lillian Hale and Co.**Presenting "THE PHANTOM RIVAL," assisted by the Author
SAGER DEAN

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Artistic Impersonations.
On the Inter-State Circuit. March 15, Majestic, Houston.**Smith and Heagney**

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'CHOCOLATE DROPS'"**WITH
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Management of GEO. L. ARCHER.

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SAY!!

LISTEN!!

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ALBERT SUTHERLAND, Manager

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★ FASCINATING ★
★ LIVELY ★**LILY LENA**

Appearing in the Middle West for the first time. March 8—Majestic, Chicago. March 15—Columbia, St. Louis. March 22—Majestic, Milwaukee. Direction, JACK LEVY.

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ORPHEUM THEATRE, BOSTON (second week). WHY!**ADAMS AND ALDEN**

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"THE DEVIL AND TOM WALKER"
IN PREPARATION, "10, 20 AND 30." March 15, Keith's, Providence.
Direction, JACK LEVY.

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THIS WEEK (MARCH 7), ORPHEUM, KANSAS CITY.

NEXT SEASON ALL OURS

HARTFORD, CONN.

POLIS (G. A. Haascomb, res. mgr.).—Pat Rooney and Co., enthusiastic reception; Pakas Hawaiian Trio, singing and dancing; Kennard Bros., clown acrobats; Jones and Mayo, impersonations; Cunningham and Marion, acrobats; Brown and Navarro, character change artists; Wormwood's Animal Circus, well received.
W. D.

HAVANA, CUBA.

PAYRET (Frank Costa, mgr.).—Week 1: Koma, the Jap wrestler, meets Sakate, another champion, for a good side bet; La Belle Chelito, the Spanish dancer, pleases the male portion of the audience; The Corbetts, a. and d., well received.
—**ACTUALIDADES** (Eusebio Ascue, mgr.).—Kline and Moulin, equilibrista, well received; Noeda, singing and imitations, good; Rose "T" and "X," European dancers from the Folies Bergere, very good; The Mari Bruna, still the favorite on the bill.
—**MARTI** (Adot Co., mgr.).—Torecky, a quick change artist, is well received; Amalia Molina, always enthusiastically received.
—**PUBLIONES CIRCUS** (L. R. Arango) will close its season in Havana to-night for a tour through the island.—NOTE.—The Nationals is still giving grand opera.
ROCKY.

HAWAIIAN, PA.

FAMILY (Harry Knobloch and Harry Helsker, props.; agent, Jule Delmar).—The Orakl Troupe of Japs; Edmonds, Emerson and Edmonds, "On a Joke"; Sam Morris, comedian; Buckner's Heidelberg Quartet, and James B. Kane, baritone singer, all song, all very good.—**PALACE** (Joe J. Laughran, prop. and mgr.; agent, Wm. Morris, Inc.).—Blanche Baird, Francesc, Redding and Co., Gertie La Clair and Her Pinks, The Rosedale Quartet, Frank Bush, Blake's Animal Circus, and the Palacescope. By all odds one of the best vaudeville bills ever in this city. The house was filled to S. E. O.
RAY T. DEUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.; agent, U. B. O. Monday rehearsal 10).—Mabel Bardine and Co. in a capital sketch, "Neil of the Halls," head a good bill; E. F. Hawley, Frances Haight and Co., also have an excellent sketch, "The Bandit"; "Our Boys in Blue" made a big hit; Ed. Morton, singing comedian, pleased; McNish and Penfold, "The Jolly Two," good; Wood Brothers, good ring act; Dixie Serenaders, colored comedians.—**GAYETY** (Chas. Franklyn, mgr.).—The High Roller Burlesquers.—**LYRIC** (N. M. Schenck,

mgr.).—"Spirit of '76," dramatic playlet; Ines McCusker, operatic selections; Hoey and Husey, character singers; Enita Evans, ballads; Bon Milo, comedian.
JOHN KAY.

IOWA CITY, IA.

BLJOU (H. F. Pocock, mgr.; agent, W. V. A.).—8-10: The Savoy, Holden and Harro, Mae Taylor, 11-13: Le Auto Girl, Hoyt and Mayors, Will Vins.
J. J. M.

JACKSONVILLE, FLA.

CLARK'S AIRDOMS (A. J. Clark, mgr.; agent, Empire Theatrical Exchange Booking).—Fred Singer, hit; The Three Alarcos, good; Cauffman and Cauffman, sketch artists, hit.
E. N. DICKBY.

JOHNSTOWN, PA.

MAJESTIC (M. J. Boyle, mgr.; agent, U. B. O.).—De Haven and Sydney in "The Dancing Waiter and the Guest," good; The Four Rianos, comedy acrobatics, a scream; The Exposition Four, a feature; Nellie Donegan and Earle Reynolds, roller skating, fine; Sullivan, Pasquelena Co. in "A C. O. D. Package," a big hit; Sid Baxter, wire act, fine; Melville and Higgins, laughing hit.—**GLOBE** (J. G. Foley, mgr.; agent, Associated Booking Agency of Pittsburgh).—4-6: The Collins, "The Messenger Boy and the Soubret," fair; Dad Losier on the bones is good.—**PARK** (H. W. Scheer, mgr.).—Prof. C. Nelson Camp's "Destiny" is added to the regular m. p. program.
JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.; agent direct).—The Angel Sisters, a. and d., scored a hit, and Andy Rankin, comedy musical, good.—**COLUMBIA** (agent direct).—Headed by The Two Vagges, great; Sloan and Drew, sketch, very clever; ill. songs by Shelby Shipley, pleasing.—**AUDITORIUM** (H. C. Scott, mgr.).—Skating and pictures.
W. ARTHUR SPOURSE.

LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.; agent, W. V. A.).—Week 1: Lind, headliner and drawing card; Marsello's Birds, entertaining; Valveno and Tresk, gymnasts, very good; Morrissey and Rich, comedy, pleased; Porter J. White and Co. in "The Visitor," holds interest; Farnon and Wills-Bansley, a. and d., good; Jarrow, humorist trickster, good; Eva Taylor and Co. (New Acts).—**DREAM-LAND** (Wm. Robertson, mgr.; agent, W. S.).—



THE MONEY-MAKER OF THE CENTURY

The Genuine, Sept. 9, 1908

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Complete, from training quarters to knockout of Gans, 21st round—4,000 feet of film.



Every theatrical manager who has used these fight pictures has made big money with them. You can do likewise.

It cost \$10.00 to witness this wonderful pugilistic battle for the lightweight championship of the world, in Coffroth's Mission Street Arena at Colma, California; and fight fans and lovers of sport in general will gladly pay you an extra admission fee to see this great fistic encounter fought over again on a screen in your theatre.

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BRANCH OFFICES: OMAHA, NEB., WASHINGTON, D. C., DENVER, COLO. NASHVILLE, TENN., SALT LAKE CITY, UTAH, ATLANTA, GA.

Weyand and Bristow, character sketch; Jerry H. Hesell, Hebrew comedian; Chas. L. Bagley, ill. song.
LEE LOGAN.

McKEESPORT, PA.

ALTMAYER (Paul Stanley, mgr.; agents, Associated Booking Agency, Pittsburgh. Rehearsal Monday 10).—Annie Abbot, went big; Worth and Delmar, hit of bill; Thompson and Farrel, very good; Kimbal and Southerland, went well.

MONTREAL, CAN.

BENNETT'S (R. A. McVean, mgr.; agent, U. B. O.).—Alice Lloyd headlines this week and was compelled to sing seven songs; Maurice Freeman and Co. in "Tony and the Stork," made a big impression; Arthur Rigby, blackface monolog, big

LOS ANGELES, CAL.

THE ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 1: Four Strollers, pleasing; Leander De Cordova and Co., very melodramatic sketch, "College Girls," good; Byron and Langdon, laughing hit of bill; Paul La Croix, juggler, excellent; Harvey Family, fine wire act; Royal Italian Quartet, very good; "Seldom's Venna," artistic triumph.
SHANNON B. MYERS.



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lit, as were the Pandur Bros., physical culture act; Frank Stafford and Marie Stone in "A Hunter's Game," well liked; Ben Beyer and Bro., good; Laughing Horse got by; Leeds and Lamar pleased greatly.—PRINCESS (H. Egerton, mgr.)—The Dainty Duchesse.—ROYAL (O. McBrien, mgr.)—The Rollickers, burlesque, opened big and how pleased.

MUMOLE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun looking Agency).—The Rinaldos, hoop rollers, very good; Tulsa, character change artist, pleased;

Eddie Adair and His Four Girls, hit; Frank Gray, ill. songs, good; The Four Ylloroms, sensational balancing act, hit. GEORGE FIFER.

MUSKOGEE, OKLA.

LYRIC (C. L. Carrell, mgr.; O. E. Hodkins, Joplin, Mo., agent).—The Three Leavys, comedy sketch, good; O. L. Carrell, local, ill. song; Granberry and Lamon, blackface, pleased; The Imperial Musical Trio, musical act, many encores; Parrish and Delue, singing, fair; Kitty Stevens, a clever dancer; Lewis and Han, sketch, the hit of the bill. J. F. B.

NASHVILLE, TENN.

GRAND (Geo. H. Hickman, mgr.).—Barooty Trompe, good; Brunswick Bros., Mexican singers, good; Mr. and Mrs. Jack Gordon, comedy sketch, good; Tom Lancaster, comedian, good; Lucille McNally, ill. songs, good; m. p.—CRESCENT (W. P. Ready, mgr.).—George J. Stanley, good; Cliff Dean Co., sketch, good; Murphy and Bealington, pleased; Arthur and Jennett, acrobats, pleased; m. p. J. P. MASTERS.

NEW CASTLE, PA.

HARRIS FAMILY (Chas. Dempsey, mgr.; agents, Associated Booking Agency, Pittsburg. Rehearsal Monday 10).—Appleby, very good; Whittiker and Darrik, good; Clara Williams, hit; Volta, very good.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.; agent, U. B. O. Monday rehearsal 10).—Frank Lator and Co., comedy, "Back to Earth," is the hit of the bill; J. Warren Keane, sustained his former reputation; "All Rivers Meet at Sea" was again presented in a masterly manner by Edwards, Davis and Co.; Victor Niblo and his talking birds gave a striking exhibition; The Marriott Twins presented their novel acrobatic and juggling act acceptably; Monie Mine, with some English story-songs, and Carney and Wagner, s. and d., concluded the bill. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1. Agent, direct).—Joseph Lafeur, ladder act, daring; Mabel Maitland, comedienne, fair; Pollard, juggler, fair; Linton and Lawrence, applause; Julie Ring and Co., well received; Wilton Bros., comedians, laughter; Gennaro's Band, closed.—GREENWALL (H. Greenwall, mgr.).—"Knickerbockers." O. M. SAMUEL.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, mgr.; agent, U. B. O. Rehearsal Monday 10).—Morton Jewell Troupe, hit; Anna Laughlin and Jos. Edward, good; William H. Thompson, well received; Chas. F. Semon, repeated curtain calls; Reid Bros., good; Flo Irwin, several curtain calls; Ratnicra, Tyrolean warblers, good; Edna Luby, imitations; Alha, good; De Van Bros., very good; Tanna, very good; King, statue dog, pretty act; Harry Sacks, good.—FAMILY (Dave Markovits, mgr.; agents, Associated Booking Agency, Pittsburg. Rehearsal Monday 10).—Donnetti Ladies' Quartet, very good; Ed. Warren, good; Bice and Lyons, very good; Mark Lea, hit of bill; Morris and Daly, good act; Kirk and Stone, good; Kenneth Hayes, fair.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.).—Marked increase in evening attendance following reduction of prices. Crenyon pleased; Fennel and Tynon, fair; Martini and Maximilian, decided hit; Gilliban and Murray, fair; Edwin

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LENGTH, 820 FEET.

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"THE LITTLE RAG DOLL"

The child of poor parents is stolen by a gypsy and sold to a rich childless family where she has been reared, but she always held on to her little rag doll, which later on is the means of her finding her parents.

LENGTH, 460 FEET.

"THE NEW MIRROR"

Gratifying the wish of his young wife the young husband sends his wife a new mirror. Through this she detects a thief entering the room, unnoticed, however, by the intruder. The thief is captured after a strenuous chase.

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THIS WEEK (MAR. 8).
"BROOKLYN TIMES."
Fun at the Fulton.
There are TWO PARTICULARLY GOOD acts on the bill at the Fulton this week, the kind that draw a continuous laugh from the house which in vaudeville is what the audience wants most. One is that of JAMES CASEY and MAGGIE LECLAIR, who are down for a depiction of life in a tenement by a more or less loving couple of Celtic persuasion. There is a riot of fun for those sitting out in front.
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Barry and Co., plenty of laughs; Paul Florus, artistic performance; The Brothers Byrne, lots of life and movement, scored.—GRAND (Bels & Appell, mgrs.; agent, W. S. Cleveland).—Gillon and Countess, Willie Fitzgeralds, The Aldines. Second half week: Robert Chas and Co., Franklin Farum.—NEW BLOU (direction S. Lubin; agent, Bart McHugh).—Tanita Midgets, Frankie Wallace, Lew A. Berry and Bob Dale, Chas. B. Mack.—Note.—Carr and Schad, lessees and managers of Victor Theatre, have secured a lease on a large property adjoining the present site and equipped the same in modern fashion. Their present lease expires April 1, when S. Lubin will have control. G. B. H.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—There is not a bad number on the bill, which includes Three Weston Sisters, clean, neat musical act; Rosette's Novelty Dancing, Four, finished dancers and singers; Mr. and Mrs. Allison, comedy sketch, good; Wm. Morrow and Verda Schellberg, sketch, pleasing; Julie Herne and Co., sketch, please; Five Juggling Normans, very good; Gus Edwards' Boys and Girls make the hit of the bill.—MAJESTIC (Miles-Bondy The-

atrical Co., props; agents, S. & C.).—Pat and Hattie Coley, comedy, please; Leo White, III, songs, good; Marie Fitzgeralds, songs, very pleasing; Anderson and Burt, sketch, fine; "Deep Stud," McKee, blackface, a. and d., hit of bill; The Tora Four, Jap acrobats, only the three men working this week, the woman member being ill.—STAR (Thos. E. McCready, mgr.; Western Wheel).—Edmund Hayes, with the "Jolly Girls" BEN.

SEATTLE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week March 1: Four Pencheris, aerial acrobats, fine; James H. Cullent, "The Man from the West," very pleasing; Sibson's Novelty Circus, made decided hit; Hibbert and Warren, the pianist and dancer, hit; Violet Black and Co., "In the Subway," headliner, very clever; Vernon, ventriloquist, ordinary; Sisters De Faye, banjo players, excellent.—STAR (S. C.) (F. H. Donnellan, mgr.; agent direct).—Week March 1: Short but good bill, with Little Hip and Marco Twins featured, immense; Nina Beeson, coon shouter, very good.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr. Agent, direct).—Week 1: Mme. Zelle De Lussan headed one of the season's biggest drawing cards; Tom Vawn and Co., good; Eight Melania, very good; Four Casting Dunbars, clever work; Faye Miller and Weston, very good; W. E. Whipple, ventriloquist, fair; Chas. Matthews, jumper, fair opener.—PANTAGUE'S (B. Clark Walker, mgr. Agent, direct).—Marty, juggler, nothing startling; Housely and Russell, fair; Fern and Mack, pleased; Seymour and Dupree, good; Lucy Lucier Three, hit; Wm. D. Gilson, singing, pleased; Mile. Millie's animal circus, first class.—WASHINGTON (Geo. Blakesley, mgr. Agent, S. C.).—Doherty's Poodles, good; Eva Westcott and Co. in "A Butterfly Wife," fair; Joe Flynn, comedian, good; Wartenberg Bros., foot jugglers, very clever; Manuel Romani and Co., musical, went big. R. E. M.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O. Monday rehearsal 10:30).—Robert's Animal Circus, good; Lester and Shannon, pleased; Edward Jolly and Winifred Wild, good; Trovillo, went big; Frank J. Conroy, George LeMaire and Co., good; Tuscan Troubadours, hit of bill; Myrtle Byrne and Co., good. SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O. Monday rehearsal 10).—Paulnetil and Piquo, novel; Mabelle Adams, clever; Gus Onlaw Trio, sensational; John Hynes and Lella McIntyre scored in a quaint sketch; Jock McKay, funny; Joe Maxwell and Co., good; W. H. Murphy and Blanche Nichols, success in "A School for Acting."—STAR (Harry H. Hedges, mgr.).—The big local noise of the Empire Wheel, Mousier Fred Stair's own show, The Big Review, The Follies of 1918

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Saturday, March 20, 1909

"The Secretary's Revenge"

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Comedy... Approximate Length, 195 feet

Urban- Films

RELEASE

Wednesday, March 17, 1909

"Master Goes Shopping"

Comedy... Approximate Length, 331 feet

"Cremation on the River Ganges"

Topical... Approximate Length, 176 feet

"The Celebrated Mountain Climbers"

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LEO CIRCUIT

JOSEPH J. LEO, Dewey Theatre, 14th St., New York

was a crackerjack.—GAYETY (Thos. B. Henry, mgr.).—The World Beaters made good. HARTLEY.

UTICA, N. Y.

SHUBERT (Fred Berger, Jr., mgr.; agent, U. B. O.).—Spissell-Mera and Adolph, acrobats, good; Zinka Panna, piano and violinist, good; Keane and Briscoe, "A Trial Marriage," very good; Morrissey and Ayer, singers, good; Harry Fisher and Co., "A Letter from Mother," big hit; The Quartet, several encores; Petroff Circus, good; m. p.—ORPHEUM (Ford Anderson, res. mgr.; Wilmer and Vincent, props.; agent, U. B. O.).—Morson and Ohester, comedians, good; Klutzing's Animals, very good; White and Jones, s. and d., good; Geo. H. Harris, Ill. songs.—COLUMBUS MUSIC HALL (Sam Gintstadt, prop. and mgr.).—Rose Gravilla, Louise Marlon, Marie Bell, Lillian Ferriss, Gertrude Alliston and Annie Russell.—DEWEY (Hyman & Robinson, props. and mgrs.).—Besse Newman, Annie Murry, May Allender, Nellie Ward, Jennie Felmer, May Hartford.
D. J. COUGHLIN.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.).—An especially attractive program. Holden's Mannikins, hit of bill; Dooley and Sayles, appreciated; Billie Montgomery and Florence Moore, favorites; Sam Curtis and Co., farce, a success; La Veen, Cross and Co., good acrobatic feats; The Great Richards closed the bill.—GAYETY (Wm. S. Clark, mgr.).—"Parisian Widows" were welcomed.—LYCEUM (Eugene Kernan, mgr.).—Watson's Burlesquers played to large audiences. E. S.

WHITE PLAINS, N. Y.

THE NEWELL (Messrs. Stalnach and Newell, mgrs.; agent, U. B. O.).—8-10: Gus Edwards' "Country Kids," hit; John T. McGowan and Co., "Russian Fear," excellent sketch; Six Cornualas, pleased; Columbia Four, good; Alexis and Schall, big hit; Chas. Hughes and the singing girl, good. 11-12: Nelson and Nelson, Netta Vesta, Emmett, De Vay and Co., Madden and Fitzpatrick, Aerial Smiths, MacFarland and Murray.
CHARLES D. PELLIS.

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FRANK WIESBERG, Representative.

YONKERS, N. Y.

ORPHEUM (Harry Leonhardt, mgr.; agent, U. B. O.).—Emmet Devoy's "Dreamland," splendid; Aerial Boises, good dancing; Madden and Fitzpatrick, fine sketch; Nelsons, odd comedy; Netta Vesta, popular; MacFarland and Murray, all laughs. Second half: Kountry Kids, Alexis and Schall, "Russian Fear," Columbia Comedy Four, Charles Hughes and the Singing Girl, The Cornualas.—NOTE.—Fred Niblo's "Africa" lecture at the Warburton next Tuesday night will be an Elks' benefit.

ZANESVILLE, O.

ORPHEUM (Sam-Murray Amus. Co., lessees and mgrs.; H. B. Carter, mgr.; agent, Gus Sun).—Alfred Swinton, operatic singer, made good; Fiske and McDonough, clever skit; Coyne and Tintin, hand-balancers, clever; Fred St. Ouge, troupe of bicycle riders, have an attractive act; The Yaito Duo, dancers, deserved applause.

F. M. HOOK.

WINNIPEG, CAN.

RIJOU (Geo. Case, mgr.; agent, S. & C.).—Nita Allen and Co., "Car Two, Stateroom One," good playlet; Mlle. Nadje, equilibrist, clever and graceful; Harry Le Clair, impersonator, very good; El Barto, magic; Hasse-Marietta and Frank Petrick, Ill. song. Good show.—DOMINION (G. A. and V. C. Kobold, mgrs.; agent, W. V. A.).—Eight Seminary Girls, very good; Basque Grand Opera Quartet, one of best heard here; Hayward-Pietel Co., amusing; Manley and Sterling, good; Alva and Copeland, gymnasts; Flo Adler and boy. Bill and houses good.
HUGH S. GUNN.

WORCESTER, MASS.

POLI'S (J. C. Credle, mgr.).—Youna and Wardell, jugglers, very good; Shewbrook and Berry, singing and comedy, good; O'Brien-Havel and Bessie Kyle, "Ticks and Clicks," fine; Clark and Bergman, "The Chauffeur and the Maid," good; Charles E. Evans and Co., "It's Up to You, William," a hit; James Harrigan, juggler; Emelia Rose, equilibrist, good.
W. M. SHERMAN.

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THE VENTRILOQUIST WITH A PRODUCTION

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REYNARD

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Featured as "The Tough."

"A NIGHT IN THE SLUMS."

Orpheum, Brooklyn, this week (March 8).
Arambo, New York, next week (March 15).

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QUEEN OF VAUDEVILLE,

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Cleveland Press says:
"Griff, an English juggler, with a fine line of comedy, and Julius Tannen, one of the best monologists in vaudeville, won most of the honors in the vaudeville acts."Next week—
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only act held over a week in the history of the
house.

WEEK MARCH 15, LYRIC, FT. SMITH, ARK.



Sam J. Curtis and Co.

In "A SESSION AT SCHOOL."

By GEO. W. DAY.

Week March 15, Keith's, Boston.

Booked solid for season.

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En Route "Cosy Corner Girls."

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Booked Solid Through United Booking Offices.
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THE ORIGINAL "DRUNK."

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Biggest laughmaker within the oldest memory.

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Direction AL SUTHERLAND.

Barry Wolford

The Typical Topical Tinkle Singers.

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Week March 15, Temple, Detroit.

REICH & FLUNKETT, Smart Agents.

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ROSA"THE COWBOY AND
THE GIRL."
Western Whirlwinds.
Originators of the double
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Week March 15,
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Wm. S. Hennessy, Agt.THE
FAMOUSHEIM
CHILDREN

Touring KEITH

Circuit
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(PLAYING ORPHEUM CIRCUIT.)

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EMPIRE THEATRE BUILDING, N. Y.

New York, N. Y., March 11, 1909.

UNITED BOOKING OFFICES OF AMERICA,
St. James Bldg.,
New York City.

Gentlemen:—

I hereby protest against the extraordinarily discourteous treatment to which I was subjected by order of William Hammerstein at the Victoria Theatre, on Monday, March 8th. This treatment extended so far as to refuse admission to my physician (who accompanied me) to the stage and to my dressing-room, and who at the personal request of my friends and upon his own urgency insisted that it was necessary to be in attendance upon me, particularly as I appeared on Monday afternoon and evening against his advice.

I further protest against the false report sent out by the house Press-agent to the newspapers, only one of which, out of all the Newspapers in Greater New York, permitted the notice to appear,

I have waited two days for an apology from Mr. Hammerstein or officials of the United Booking Offices. No such apology having been received, I herewith serve notice that I cancel all my bookings in the United houses.

Yours truly,

(Copy)

(Signed) WILLA HOLT WAKEFIELD.

Miss Wakefield is pleased to announce to her friends and the public who have been so kind to her that she will hereafter appear under the auspices of William Morris, Inc., and will open her New York engagement at Blaney's Lincoln Square Theatre, on Monday afternoon, March 15, next.

FREDERICK DEAN, Representative for Willa Holt Wakefield

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"The best ventriloquial act ever presented, bar none."—*Time*.

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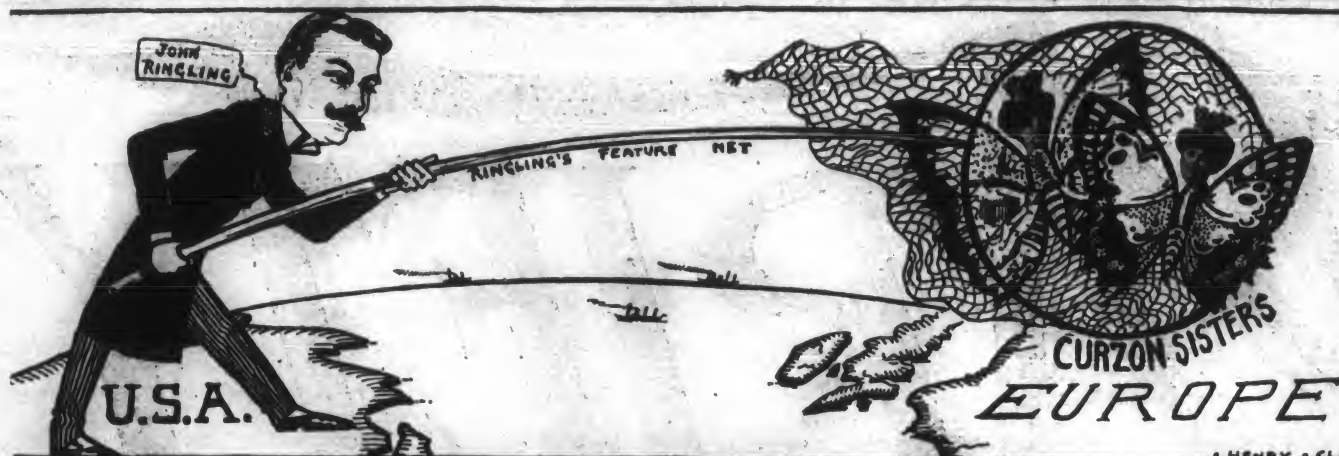
VOL. XIV., NO. 2.

MARCH 20, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1906, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.



Opening at Madison Square Garden, New York, with the Ringling Brothers' Circus, March 25th. Specially engaged

Lancton-Lucier

Assisted by THEODORE DALY

In a new version of "A FOOL'S ERRAND"

Meeting with phenomenal success at GREENPOINT THEATRE THIS WEEK (March 15)

After first performance was PLACED NEXT TO CLOSE. That's going some

ALAN DALE says:

A little gawky girl who danced as one of "Lancton, Lucier and Co." was quite a jolly creature. Ditto the youth who danced with her. Honest, I'm stuck on freak dancing. I could eat it. You can have your Genes and your charming classical dancers, who are so clever that they need a diagram; only give me the freaks. I like to see a dancing youth mop up the stage with a dancing girl. It is the unexpected that is always delightful. These Lucier and Company people are good—far better than the "sketches" that pad out the usual vaudeville bills.

VARIETY says:

Lancton, Lucier and Co., in their rip-roaring vaudeville comedy turn, were on "No. 2," and had a solid complaint coming to them, for they surely deserved a better place toward the close of the show. It is one grand laughing sketch. The three principals keep things moving in a varied procession of specialties, calculated to keep the most biased audience awake. The comedian is genuinely funny. So is the comedienne. The "stall" in "one" is a decidedly good bit of nonsense.

NOTICE to INDEPENDENT FILM EXCHANGES and EXHIBITORS

MARCH 22; FIRST RELEASE WEEK for International Projecting & Producing Co.

Will on this day **release twenty full reels** of subjects, and **each week thereafter** we will release from **18 to 21 reels weekly**.

All Exchanges contemplating handling these goods should make application as the policy heretofore advertised will be carried out, limiting the number of exchanges, giving preference to those already established.

All important exchanges not having arranged for **first release** should do so at once, and **all exhibitors** who have not arranged with the **independent exchanges** should give it their **immediate attention**.

All correspondence confidential. Address

International Projecting & Producing Company

1006 Ashland Block, CHICAGO, ILL.

VARIETY

VOL. XIV., NO. 2.

MARCH 20, 1909.

PRICE TEN CENTS.

CONSIDINE'S VISIT STARTS COMBINATION RUMORS AGAIN

**Gossip Hovers Around a Pantages-S.-C. Merger of
Western Interests, Involving William Morris.**

With the arrival of John W. Considine in New York, stories are racing around again of the culmination of the trips westward made recently by William Morris, Martin Beck and Pat Casey. The stories centre on a future combination of the western vaudeville circuits, including Sullivan-Considine and the Pantages, which was in the air while the managers were on the coast.

Considine's visit at this time will have a considerable bearing upon the future outcome of previous negotiations. There is some talk that S.-C. and Pantages' may be thrown together in a large eastern agency, with Mr. Casey, the director, working in sympathy with Mr. Beck's Orpheum Circuit, and the reverse side is William Morris acting in an individual or joint similar capacity for both, also.

For two hours on Tuesday, Considine was closeted with Morris in the latter's private office. The same day Mr. Morris said he expected to have his independent circuit to the coast, without affiliations.

For Pantages, his New York representatives intimate they do not anticipate their principal making any present connection.

The western situation is important to the general trend of vaudeville and the outcome of Mr. Considine's New York visit is awaited with a great deal of interest among the vaudeville people. He will be here for a few days longer.

No one concerned would commit himself on the western proposition during the week.

BESSIE "HAS THEIR GOAT."

Trenton, N. J., March 18.

This is the second week Bessie Wynn has appeared at the Trent this season. Miss Wynn is intensely and immensely popular with the student body of Princeton College. To-night the college boys handed a be-flowered goat over the footlights to Miss Wynn, and the card had

inscribed upon it: "Bessie, you have our goat."

The action of the students was inspired by the live possum given to Miss Wynn in a similar manner while playing at the Orpheum, Atlanta, last week. The Trenton newspapers gave much attention to the Atlanta incident, for the newspaper fellows think as much of Bessie Wynn as any college crowd.

A DWARF "UNCLE TOM."

"Uncle Tom's Cabin" dwarfed down to the vaudeville length of time is the plot Billie Burke has hatched. Mr. Burke's "Uncle Tom" is to be full of comedy and minus sentiment.

There will be thirty people, containing among them the lot of pickaninny band of twelve who are capable of stirring up something during a street parade.

Among the others will be a few "Top-sies," "Marks the Lawyers" and the other necessary roles of a well-regulated "Tom" troupe.

NO CHANGE IN ROCHESTER.

Questioned as to the future of the National Theatre, Rochester, N. Y., where Hurtig & Seamon are giving vaudeville against the protest of Moore & Wiggins (Cook's Opera House, that city), Harry Seamon said this week that popular priced vaudeville still occupied the house, and as far as any plans to the contrary had been made, would continue to do so indefinitely.

CABLES FROM MARIE.

Following the closing of the Aldwych Theatre, London, by Marie Dressler, who had made the house her individual managerial venture, Miss Dressler cabled to this side for vaudeville engagements.

She may be booked for an early showing.

TIGER ATTACKS WOMAN.

Portland, Ore., March 18.

On Monday, while Mrs. Vernon, who is assistant to her husband, Vernon, the ventriloquist, was visiting the winter quarters of the Al G. Barnes Wild Animal Show on the Exposition Grounds, a Royal Bengal tiger struck at Mrs. Vernon, who stood too near the cage, tearing away a portion of her cheek and lip, narrowly escaping hitting her left eye. Mrs. Vernon was immediately removed to a hospital, where she will remain for some time.

The Sisters De Faye accompanied the injured woman to the grounds, but were at a safe distance when the accident happened. The same tiger recently nearly tore Mr. Barnes' arm off.

Vernon will resume his engagements at Denver on Monday, if his sister-in-law, who has been wired for, arrives in time.

125TH STREET CHANGE POSTPONED.

Announcement was made at the Keith-Proctor offices this week that the determination to change the 125th Street Theatre into a moving picture house the last week in March, had been reconsidered.

"The whole plan is in abeyance now," said the announcement. "If the theatre does become a picture house, the change will not take place until some time in May --that is, if it is made at all."

GROUND BROKEN FOR MAJESTIC.

Houston, Tex., March 18.

Ground was broken this week for the new \$200,000 theatre named and on the "Majestic" Circuit.

The seating capacity will be 1,800. One entire floor is to be set aside for negroes. John Elerson is the architect. The theatre will open next October. Local capital is interested.

"THE YAMA" NUMBER SURE.

It is about settled that Bessie McCoy and her "Yama, Yama" number from "The Three Twins" will disport in vaudeville, probably at Hammerstein's first, showing there about the middle of May, or perhaps before.

M. S. Bentham has the placing of Miss McCoy's engagements in vaudeville. He is acting by permission of Jos. M. Gaites, the "Yama" singer's legitimate manager. Miss McCoy is with "The Three Twins" now playing at the Majestic, New York.

PICTURES IN THE BROADWAY.

If present plans are followed out the Johnson-Burns fight pictures will be the attraction at the Broadway Theatre following the close of "A Stubborn Cinderella." That show is scheduled to quit April 10. The house remains under control of the Dingwall people only until May 1, when the lease goes to Felix Isman. On that date Mr. Isman takes possession and turns the property over to architects for general remodeling.

The time between the close of the present musical comedy and the giving up of the house by Dingwall is too short to arrange for a new production, and the pictures will be the "filler."

While the reports are that Lew Fields' new show will occupy the Broadway after the commencement of the term of the next tenant, and that Felix Isman, who will be that new tenant, according to report, will turn the house over to Mr. Fields, it is said that William Morris, who controls the future of the theatre at present, must be considered.

Mr. Morris is busily engaged nowadays in calculating just how much a music hall policy at the Broadway would interfere with his American, which has successfully adopted that scheme, or with another music hall venture the Independent manager is figuring upon for a trifle further uptown.

KATHERYNE KIDDER THE NEXT.

The next legitimate of importance to drop into vaudeville will be Katheryne Kidder, who recently closed with "A Woman of Impulse" at the Herald Square, after opening the house following the fire.

"Apartments To Let" will be Miss Kidder's comedy piece for the twice-daily. Louis K. Anspacker wrote it. Alf T. Willton will attend to the bookings.

ORPHEUM AT WINNIPEG.

At the Orpheum New York offices, it was given out this week that a site would be procured and an Orpheum Theatre built at Winnipeg, Canada, that town being thereafter placed on the Orpheum's route-sheets.

The Dominion Theatre in Winnipeg is playing vaudeville booked through the Western Vaudeville Association, Chicago, with a few acts sandwiched in the bills from the New York Orpheum headquarters.

TANGUAY SIGNS WITH UNITED.

Thirty weeks next season at a reported consideration of \$2,500 weekly was the contract entered into between the United Booking Offices and Eva Tanguay this week. The agreement calls for Miss Tanguay to make her first appearance under it on August 30th, next.

Eva is going to play ten weeks more this season before leaving for Europe. The sailing will take place in June. On Monday Miss Tanguay opens at the Grand Opera House, Syracuse, where the sale for the period has already emptied the ticket rack. From Syracuse, Eva goes to Columbus, then the Majestic, Chicago, Cincinnati, Baltimore, Cleveland (Hippodrome) and over the Percy G. Williams metropolitan time, opening the return New York appearance at the Colonial.

TRIXIE'S OPENING FIXED.

When "The American Idea" closes at Youngstown on April 17, Trixie Friganza, who is featured with that show, will take a train for Cincinnati, opening for her vaudeville tour in that city. Pat Casey is the fixer in the case.

LINCOLN'S 15 ACTS.

Commencing next Monday, March 22, a new policy of many acts will be installed at the Lincoln Square, the first allotment being fifteen.

Among the number will be a "Rag Contest," decided upon after the opening of the Song Writers' Contest at the American on Monday. Piano players only are eligible to the Lincoln Square battle.

TIGHE LEAVING SHOW.

Chicago, March 18.
Harry Tighe will close with "The Golden Girl" (Chicago) in time to open in vaudeville on April 5. Edw. S. Keller has the booking.

COOLEY TO HAVE "ARIZONA."

A report was abroad this week that, starting next season, Hollis Cooley would have an "Arizona" Co. on the road under his own management. His arrangement for control of the piece is understood to have been made with Augustus Thomas.

Thomas leased the piece to Melville B. Raymond. The rights were later taken over by a committee of creditors when Raymond became insolvent, and Thomas demanded the return of the property on the claim that royalties were in default. The piece having reverted to the author for this reason, he was at liberty to lease it again to other parties.

CAMPBELL BUYS A COUPLE.

Chicago, March 18.
W. T. Campbell, of Campbell & Drew, the Western Burlesque Wheel managers, has bought the Dominion and Grand Theatres at Winnipeg, Canada. The consideration is reported at \$250,000.
The Dominion is now playing vaudeville; The Grand, drama.

MADGE LESSING IN A PIECE.

London, March 11.
Madge Lessing, who is at present in London, has secured the European continental rights to "The Naked Truth," and will probably play in it on the continent.

SAMPLE OF SEASON'S PLAYING.

The irregularity of bookings and playing in every branch of vaudeville for the season now drawing to its close has been commented upon often.

It has not been confined to any particular division of the field or any special side of the factions.

An illustration of the general run may be found in the throwing up of the remainder of its United "blanket" contract by the act known as Lafayette's Dogs.

Rafayette was imported to America under the special contract of the United Booking Offices to play twenty-two weeks, commencing August 31, last. The contract did not specifically state "consecutive weeks" nor "during the season," although Lafayette presumed he would finish out his agreement without a break.

From August 31 to last Saturday, March 13, a total of twenty-eight weeks, Lafayette's Dogs had worked out eighteen weeks under the "blanket" contract.

On Saturday Lafayette announced he surrendered the remaining four weeks, and intended going to Cuba to play in a circus where he had been promised eight weeks of "consecutive" time.

U. A. CO. \$10,000 CAPITAL.

Toledo, March 18.

The United Amusement Co., incorporated here last week to operate combination vaudeville and picture theatres, has a capital stock of \$10,000. It is designated as a "holding company."

The headquarters will be in Buffalo, and William Allen of the Theatre Comique, Detroit, is the general manager, as well as one of the incorporators. The others are Henry J. Brock of Buffalo, John O. Hooley, of the Burtis, this city, and A. A. Gotschall and H. E. Smith of the Toledo Film Exchange.

Leases for about thirty theatres in different parts of the country are claimed to be held by the company.

WORKING UNDER DIFFICULTIES.

Toronto, March 18.

The headliner at Shea's, Alice Lloyd, has been working so far this week, but under the doctor's care, having developed a severe case of tonsillitis at Montreal, while at Bennett's there last week.

During the Montreal engagement, Miss Lloyd had two operations, and was constantly attended by a physician, but did not miss a performance. She was warmly commended for her pluck by Charles W. Bennett.

Miss Lloyd will leave here Sunday morning for Keith's, Boston, her fifth return engagement.

NO CHANGE ANNOUNCED.

Chicago, March 18.

Whatever may have been done at the meeting of the members of the Western Vaudeville Association, which Martin Beck attended, there has been no change of any kind announced in the internal workings of the agency.

GRACE LA RUE LOOKING ABOUT.

Whether she is going into vaudeville this season or not, Grace La Rue is looking about the booking offices. During this week, Miss La Rue called upon one big agent, but it hasn't been found out if booking followed.

STRANDED IN PHILLY.

Philadelphia, March 18.

Many of the members of the "In New York" Co. which came to a sudden end at the Walnut Street Theatre last week, leaving a considerable sum in salaries due, are still in this city with doubtful prospects for the future. Several of the "ponies" have been engaged for a vaudeville act which is being produced by the stage manager of the company.

Following the closing of the show, Louis Elton, Virginia Stergis and Marie Ford, three of the chorus girls, were arrested charged with appropriating some stage apparel. They were given a hearing at City Hall and discharged.

Frank Howe, Jr., who produced the show, returned from New York, where he had gone to close a deal for the sale of it the same night the company struck, and he declared that he had brought back money to pay salaries and would have kept the show going had the members who promised to stand by him in the trouble kept their word. Mr. Howe was busy hunting up the girls of the company this week and paid over to them money for their fare back to New York. Some of the girls, however, still owe board bills, and are still in town waiting for something to turn up.

THE MIDGETS WIN.

A settlement of the lawsuit between the Rossow Midgets and Herman Rossow took place last Monday while the trial of the action was going on in the Supreme Court, New York.

Under the settlement terms, the Midgets become entitled to \$10,000, tied up in the banks through the suit, and the use of the title "The Original Rossow Midgets." They will hereafter play under the management of a younger brother, who is over six feet tall.

EVA FAY'S MANAGER.

Baltimore, March 18.

The manager of the Auditorium, Jean Kernan, has gone to New York where he will become manager for Eva Fay, widow of John T. The Auditorium closes its vaudeville just before Easter, and the Monday following Will A. Page takes possession with his summer stock company.

In the fall when vaudeville resumes Jean is expected to return to the director's chair.

BILLIE REEVES HURT.

Chicago, March 18.

An internal injury received by Billie Reeves, "the drunk," in "The Follies of 1908" at the Auditorium, caused his temporary retirement from the cast this week.

The show leaves here Saturday, and will play a few return dates in the east before disbanding.

"THE FAKER" A MUSICAL PLAY.

Next season Charles Kenna will emerge as a star in his character of "The Faker," having a musical comedy piece of that title for the power of locomotion over the legitimate time.

Those interested with Mr. Kenna in the venture are so full of confidence of the success the star and piece will meet with that no "angel" is wanted.

SHOT WIFE'S PARAMOUR DEAD.

Ft. Worth, Tex., March 18.

Otto H. Meyer, a singer in moving picture houses, was shot dead last Saturday night by Fred Morris, a cotton buyer from Denton, Texas.

Morris came to Ft. Worth with a confession from his wife of improper relations with Meyer. The two men were assigned a room at the Worth Hotel, where Morris at the point of a revolver compelled Meyer to read and verify the statements. Morris then emptied the revolver into his body.

The murdered man was a member of the Musicians' Protective Association, No. 194, Denison. His parents reside at Brenham, in this State.

Morris surrendered to the police.

JACK SLAVIN PREPARING.

Preparations are going onward for the appearance of Jack Slavin, the comedian, in vaudeville. He will have the assistance of three people on the stage, and M. S. Bentham in the bookings.

HAMMERSTEIN'S FIRST FOR ETHEL LEVEY.

Before Ethel Levey commences her western trip, starting at Chicago some time in August, she will appear at Hammerstein's, New York, but whether before or after the Victoria Roof opens has not been made public.

Willie Hammerstein may indulge in some freak billing for the engagement. Miss Levey is just now in the revue at the Olympia, Paris.

"MEN ONLY" DANCER FINED.

Havana, Cuba, March 18.

The Cubans are not afraid of any kind of a "Salome" so La Belle Chelito, a dancer, when she exhausted the usual "Salome" and "snake" (with the "cooch" attachments) repertoire, changed theatres, appearing at the last stand advertising her dances "For Men Only."

Then she did things in the twisting line, and the police, after looking her over, told the Judge. The Magistrate remarked the city was about \$25 short in its cash accounts. La Belle made good the deficiency.



MINDELL KINGSTON.

MINDELL KINGSTON, of the well known team of WORLD and KINGSTON, who registered a terrific hit last week at Hammerstein's Victoria.
When MISS KINGSTON finished on the last high note of "Faust" a noted person connected with the Manhattan Grand Opera House was overheard to say—"That girl has a better voice than one half of our high priced prima donnas."

"OLD ORPHEUM" IN THE LIGHT.

San Francisco, March 18.

The disposition of the present Orpheum, after the new and elegant structure erected by the Orpheum Circuit shall have been formally opened on April 19, to succeed it as the home of the biggest vaudeville here, is again up for discussion.

The first story led to the Sullivan-Considine Circuit obtaining it for a show house of the medium grade, playing its vaudeville. Then the rumor switched about and said that Alexander Pantages was offered the house as a San Francisco home for the Pantages' Circuit if he would throw in his bookings for the entire Pantages' chain with those of the S.-C. Circuit, having a general headquarters for the consolidated houses in New York, to be supervised over for the east by Pat Casey.

How it stands now report does not say, although it is believed the offer to Pantages still holds good. It was made, according to rumor, when Martin Beck and Pat Casey were on the Coast.

The present Orpheum will remain closed for two months more or less after the opening of the new house. The closing will aim to divert the present Orpheum's clientele to its successor.

The final vote on the future of the "Old Orpheum" will occur when Mr. Beck arrives here for the premiere.

During the time the "Old Orpheum" is closed to the public, Will Greerbaum will probably take a lease on it, renting the theatre for entertainments. It will likely be renamed "The Garrick."

KELLERMAN SUIT NOT EXPECTED.

B. F. Keith is not expected to commence any action against Annette Kellerman, the diver, to restrain her from appearing for William Morris. She is billed to open at Morris' American on Monday, and to appear at the American, Chicago, April 4.

The report is that Keith will not start legal proceedings, at least before Miss Kellerman appears under the wing of the opposition, and he may even then wait until "The Diving Venus" appears in the west.

Miss Kellerman has said that if the Keith people should successfully restrain her from appearing on this side for Morris, she will leave the country unless Keith comes up to the salary figure Morris is paying, \$1,500 weekly. A story that the United Bookings Offices intended putting a "diving act" out was denied this week.

It was talked about on the outside of the booking office, however, that one of the Finneys might become a special feature on the United circuits in a "diving act."

ANYTHING DOING IN 'FRISCO?

San Francisco, March 18.

Whether there is anything doing here just now between William Morris and local theatrical men cannot be ascertained, but the wise ones are saying they would not be surprised at any moment to hear of Morris having obtained a San Francisco theatre besides the one he proposes building.

The reports do not seem to connect either Sullivan-Considine or Pantages with the Morris Circuit house in this city.

DE FRECE ACCOMPANYING TILLEY.

The *Celtic*, leaving Liverpool March 26, carrying Vesta Tilley, will have as a passenger, bound for New York, also, Walter De Frece, Miss Tilley's husband, and manager of the De Frece halls in England.

Miss Tilley will appear six weeks in Greater New York, playing only for Percy G. Williams, opening April 5 at the Colonial.

While in New York, Mr. De Frece, who has joined the bookings of his circuit on the other side with those placed by the Moss-Stoll Tour, will look over and engage American acts for his own houses, those of Moss-Stoll's and the Palace, London.

The English manager for convenience will probably make his headquarters in Mr. Williams' offices during his stay over here. The Moss-Stoll Circuit has a local branch at the New York Theatre Building.

The release for Miss Tilley's engagement in the Williams' houses were obtained from Oswald Stoll and Alfred Butt (Palace).

GOOD-BYE, OLD "SUPPER."

Philadelphia, March 18.

The doom of the "supper show" was sounded this week, a change of policy being announced to take place at Keith's big vaudeville theatre on Monday, April 12, with nine acts and moving pictures making up the weekly program, shows starting at 2 and 8 p. m.

The management has been sounding the patrons on the proposed plan, which seems to have met with general approval. The change means that nine instead of fourteen acts will be used each week, and it is reported that none but high class acts will be played, the money saved on the four or five of the cheaper acts cut out being put into the show.

Continuous vaudeville has enjoyed a successful run of twenty-one years, fourteen in the Bijou on Eighth Street, where Keith opened originally with comic opera and vaudeville, and the remainder in the big house on Chestnut Street.

The "supper-show" business has been falling off gradually for some time, and with the influx of moving picture and cheap vaudeville houses which crowd Market Street from Fifth to Broad, the "table d'hôte" card at Keith's has been very slimly patronized. It has been hard work for acts to play to Frank Kelly, the piano player, a couple of ushers and the man who fills the chocolate boxes while he looks over the "supper show," and it has been considered hardly a "try-out."

M'CARRON GENERAL MANAGER.

John H. McCarron has accepted the position of general manager for the Frank A. Keeney chain of theatres, and entered upon his duties last Monday, making his headquarters at the Third Avenue.

METROPOLIS ROOF.

Vaudeville will hold forth again the coming summer atop the Metropolitan Theatre in the Bronx. This will be the third summer for the Hurtig & Seamon venture. The roof is said to give the firm a larger profit per week during the summer season than do the combinations which play the house during the regular season.

ELTINGE AT \$7,500.

Julian Eltinge, the impersonator and large-sized attraction with Cohan & Harris' Minstrels during this season, may dally in vaudeville for a few weeks following the close of the blackfaced organisation's season.

Otto Harras, who has the management of Eltinge for vaudeville, is understood to have given a first option to Percy G. Williams upon Eltinge's services after the show closes. It is also said that Eltinge has set his figure for vaudeville at \$1,500 weekly, with only a few weeks wanted, more to establish his value as an attraction in the field he found so hard to conquer at one time, and unless acquiescence is forthcoming promptly, Mr. Eltinge is going to retire to a farm over the summer months.

VINCENT HANDLING BOOKINGS.

With the departure of Max Hart from the Wilmer & Vincent booking staff last Saturday, Walter Vincent, with Ambrose O'Brien, the remaining booking agent with the firm has handled all the W. & V. circuit's bookings this week. Mr. Vincent will give the programing his personal attention for the remainder of the season.

EDWARDS PAID TO MOVE.

On May 1 or thereabouts, the Gus Edwards Music Publishing Co. will remove from its present location next to Rector's and take a stand in the Astor Theatre Building at 45th street and Broadway.

Where the Edwards Co. is now situated is wanted for the site of the new Rector Hotel building. Gus Edwards held a lease until September 1, next. He is understood to have received enough money for moving to pay the salaries of all his many vaudeville acts for several weeks—in the east.

RATS' BALL BIG AFFAIR.

At the masque ball given by the White Rats on Friday night at Terrace Garden, a big affair was assured before the doors opened.

All the professionals in the city attended. The "My Lady Vaudeville," George Fuller Golden's book, was placed on sale there.

Lydia Barry, Elsie Fay and Lil Hawthorne were the committee to pass upon the costumes worn by the women. For the men a selection was made during the evening.

MISS BERGERE WELL LIKED.

Baltimore, March 18.

Valerie Bergere, who appeared last week at the Maryland in "Billy's First Love," has been held over for this week, a rare occurrence in Baltimore. She opened Monday in "His Japanese Wife," and is the hit of the bill, with Andrew Mack, the Irish tenor, on the same program.

ARCHIE SELWYN MARRIED.

Atlantic City, March 18.

Late last week Archibald Selwyn was married to Brownie Adams. Archie is a brother to Edgar Selwyn, the noted playwright. Miss Adams was formerly one of the principals in "The Girl From the Moulin Rouge." No announcement of the wedding was given out at the time.

QUICK CHANGE AT JOHNSTOWN.

Johnstown, Pa., March 18.

Vaudeville at the Majestic, this city, booked in for this season by the United Booking Offices of New York, stopped last Saturday, the house remaining dark this week.

On Monday it will reopen with Wilmer & Vincent as the managers, playing a vaudeville show three times daily. Previously it has been under local direction.

The quick shift in management of the Majestic was brought about through the opening of the Cambria on March 15 with a combination vaudeville show. The Cambria is offering five acts and a couple of pictures. The Majestic will give three acts, two pictures and an illustrated song.

Both houses are "split weeks," the Cambria exchanging with The Mishler in Altoona, and the Majestic "splitting" with Wilmer & Vincent's Orpheum, also in that city.

The Globe is another of the cheaper houses here which does not seem to be worried by the hot fight on between its two competitors.

Altoona, Pa., March 18.

Popular priced vaudeville started with a whoop in the local Mishler Theatre Monday. In the three performances there were 4,227 paid admissions and many applicants for tickets were turned away at the first evening show.

Wilmer & Vincent, to whom the Mishler theatre is in opposition, have announced that there will be an extraordinarily important bill at the Orpheum next week.

Erie, Pa., March 18.

The Park Opera House played three days of vaudeville this week. Business was declared to be satisfactory, and although the management would not comment on the report that such was the case, it is reported that United bookings will occupy the house shortly. The Park has been playing combinations.

TAKES PROPERTY FOR THEATRE.

Baltimore, March 18.

The property at 418 E. Baltimore Street, is reported to have been purchased by George C. Wilson, of Tyrone, Pa. Some time ago Wilson bought the lots at 12 and 14 N. Gay Street. His latest investment, abutting on the parcel gives a frontage of 43 feet with a depth of 132.

It is said that plans for a large theatre have been ordered drawn and that an amusement structure will occupy the premises. No policy has been announced.

SAHARET.

After five years abroad, Saharet, the dancer, became homesick for New York, and is now reappearing in this city at the American. Saharet's photos occupy the front page of this issue.

Saharet has been a great success on the other side. She has played from London to St. Petersburg and back again, featuring the bills in all the halls, and is booked ahead on the other side for six years longer.

Upon Saharet completing her short engagement on the Morris Circuit, she will return to fulfill the foreign bookings.

The press opinions, both in America and Europe, universally agree that the keynote of Saharet's unusual and popular success is her personality.

TO RENEW FRANCHISE.

Travelling managers of the Eastern Burlesque Wheel have received notice that at the expiration of this season their present franchises will be voided, and that next season a new franchise will be issued in each case. Although contracts with the Columbia Amusement Co. have nominally been issued, from year to year, those managers who affiliated themselves with the younger of the burlesque concerns operated to all intents and purposes under a perpetual franchise.

Although there seems to be no solid foundation for the belief, some of the managers have expressed the opinion that the Eastern Wheel will be reduced next season by the elimination of certain franchised members whose holdings of stock in the parent company (Columbia) has been allowed to drop below a fixed amount.

In other quarters the opinion has been hazarded that the directors of the Columbia are aiming at some individual or firm who disposes of stock to outsiders.

PLUCKY FLORENCE BENNETT.

At the Olympic, New York (formerly Pastor's), this week, Florence Bennett, one of the principals in Fred Irwin's "Big Show," is playing her role with one arm in a sling, so covered up that hardly anyone in the audience surmises the fact.

During the engagement of the show in Boston, Miss Bennett, in hurrying down stairs to reach the stage, slipped, falling and striking upon her left arm, breaking it just above the wrist. The plucky young woman continued during the show, and has played every performance since.

WILLIE COHAN THROUGH.

"The Rollickers" are playing this week without Will H. Cohan, who was the principal comedian in it. Willie has had several tiffs during the season with R. E. Patten, the show's manager, and on Saturday afternoon at Montreal Mr. Cohan was informed he was through.

Returning to New York, William notified M. M. Thiese, the owner of the company, that he had been canceled in violation of his contract, that containing no "notice" clause, and that Mr. Cohan would sue for the remainder of the season's salary.

DEPENDS UPON "ALASKAN'S" SUCCESS.

Chicago, March 18.

The success of John Cort's "Alaskan" at the Great Northern, where the show opens April 10, will tell the story whether Barney Gerard's "Follies of the Day" will follow it into Chicago's only downtown popular priced house on the Stair & Haylir time.

If the Gerard show takes possession of the theatre, it will be on May 23 with a brand new equipment.

SMALL HOUSE BILLING BIG.

Philadelphia, March 18.

The Standard, a small combination house, is billing its features very big in the Sunday papers. This week it announced as the feature "Blanche Ring" in type so large that "By the Cameraphone" beneath could scarcely be seen.

Among the acts listed were "Gallagher and Mundorf" and "Smith and Hennessy." Jules Ruby books the Standard.

TWO "WATSONS" WAR ON.

Baltimore, March 18,

War to the knife has been declared between the opposition burlesque houses in this city, and the name of "Billy Watson" is the cause of it all. Some weeks ago the management of the Monumental (Western) billed the town with the announcement that Billy Watson, "the one and only," and his company would spend a gala week at the hotel, commencing March 15.

The Gayety (Eastern) took notice and remembered that the "Girls from Happyland" and Billy Watson were to appear at the Gayety the same time. The comedians are not the same, but the name of "Watson" has become somewhat of a trade mark in burlesque, so Manager Ballauf, of the Gayety, ordered bills announcing that Billy Watson would be his exclusive guest. A wall went up from the Monumental when these posters appeared, and from that theatre promptly went out advertising matter in English, Yiddish and German, proclaiming their Billy Watson "the one and only original." They also published their Billy W's pedigree, showing him to be the possessor of the troublesome name for the last twenty-seven years.

This is the second time that the conflicting comedians have met this season, once before in St. Louis, Mo.

When the respective companies arrived in this city Sunday they were prepared for battle. Usually visiting burlesque companies put up at the same hotels and intermingle with one another. Not so the backers of the two Watsons. The clan spirit had been deep rooted in their hearts. They held completely aloof from each other.

Manager Monty Jacobs, of the Monumental, waxed warm in his denunciation of the tactics employed by the Gayety. Billy B. Watson, he says, has been an attraction at his theatre for many, many years, and the action taken by the Gayety's management shows how much they fear the attraction.

Manager Ballauf, of the Gayety, does not care to talk, but challenges the Monumental to publish their net receipts at the end of the week.

The war has, however, brought shekels into the coffers of both theatres, and standing room only has been the rule at each house throughout the week so far.

LYTELL NATURE FAKING AGAIN.

Billy Lytell a short time ago entered the field of animal training by writing a sketch for Adgie's Lions. Now he has gone another step in nature faking. He is managing Hill & Manchester's "Happy Hooligan and his Mule Maud." The show is playing the Amphion, Brooklyn, this week, New York's first opportunity to see it.

Those who ventured over to the Baby Borough to witness the performance declare that Lytell has gone further limits of nature faking. "Maud" isn't a mule at all, despite the feature billing. It is a "prop" animal hurriedly constructed out of half a giraffe and half a camel, rescued from a musical spectacle now in a New York storage warehouse.

Mort Sharp has dispersed his "Dusky Belles" and will play in vaudeville in a "two-act" with Miss Montgomery, first name withheld.

EASTERNERS ABOLISH DRAWINGS.

There will be no drawings for opening stands on the Eastern Burlesque Wheel this season. Instead each show will take a place in the Wheel a certain number of weeks in advance of this season's position and continue through the tour from that point. This course is set in an effort to equalize preferential drawings. Under the old system it was possible for one manager to draw preferred places year after year if the lucky number happened to fall his way.

The Western Wheel partially offset this chance by arranging to pool all transportation charges to the opening stands and dividing the total pro rata. Even the pool scheme failed to make up to the unlucky manager who started his season in the dull period as against a rival more fortunate. The new plan, it is claimed, will equalize the old haphazard method on the theory that every few years will bring the advantageous place around to each manager in turn.

It is probable that none of the managers will be able to know their opening stands until just before the tour starts. Some time in June or July the Eastern Executive Committee will decide and announce the number of weeks that the Wheel will be moved up.

The change in drawing method was announced to the managers this week in a circular letter with strict injunctions that it was to remain secret. The letter was couched in terms which aroused the ire of some of the managers to which it was addressed. One paragraph of the communication said "The Columbia Amusement Company seems to be well provided for in respect to 'inside reporters,' who make known to outsiders all the moves of the organization. If we want the movements of the company to be made public we will announce it ourselves. Don't tell this to all the world."

The indignation of several of the managers led them immediately to give these facts to VARIETY.

THEATRE BILL PASSES.

Louisville, Ky., March 18.

Nothing remains to make the new law under which the new Hynicka burlesque theatre (Gayety) may be completed, effective, but the signature of the Mayor.

The measure has passed the upper and lower local legislative bodies.

BRONX BURLESQUE HOUSE.

A syndicate of Empire Circuit managers, prominent among whom are the Miner Estate and James J. Butler, president of the Empire Co. this week took title to a plot of ground at the corner of Brooks Avenue and 156th Street. As announced a few days ago, this will be the site of a new theatre, playing Western Wheel burlesque shows.

The promoters hope to have the theatre ready for opening by September. The cost of the property is not made public.

SUNDAY SHOWS IN EVANSVILLE.

Evansville, Ind., March 18.

The first dramatic performance on Sunday in two years did a tremendous business here March 14. "Mrs. Temple's Telegram" was the attraction at the Wells' Bijou. Applicants for admittance were turned away afternoon and night.

DIFFERENT VIEWS ON "POOLS."

Chicago, March 18.

While it is reported here that the Western Burlesque Wheel will dissolve its "pooling" scheme which has existed during this season among about twenty Western shows, it is said that the Eastern Wheel contemplates organizing a "pool" among its attractions for the coming season.

LEAVITT MAY RETIRE.

Chicago, March 18.

It is reported that Abe Leavitt, manager of the oldest burlesque-titled troupe, "Rents-Santley," may retire from the burlesque field next season, either leasing his show or title, or quitting altogether.

Mr. Leavitt's retirement, if it occurs, it is said will be caused by the proposed increase for franchises in the Eastern Wheel, whereby a traveling manager must either pay to the Eastern people a percentage of profits in addition to \$100 weekly, now charged for the privilege of the Eastern franchise, or in lieu of profit percentage, \$25 additional each week.

The new arrangement may also be the basis for the renewal of franchises for next season, the latest order issued by the Eastern, as reported here.

SHEEDY IN SPRINGFIELD.

Springfield, Mass., March 18.

The local papers have announced that M. R. Sheedy will take control of the Gilmour Theatre shortly, introducing vaudeville and pictures there. Theatre goers are wondering what will become of the Eastern Wheel burlesque shows. They now play at the Gilmour and no other house is available in Springfield.

If the change eventuates the burlesque shows will have made three changes. They first played what is now Poli's. Then they moved to the Nelson, and from there to the Gilmour. Vaudeville followed the burlesque policy in each case.

Hayes and Johnson returned to New York this week. They and Pat Casey held converse in two separate rooms.



VERY FAR AWAY.

A snapshot taken by BERT Y. WATSON of a party en route from Auckland to Wellington (New Zealand). It is composed of members of J. C. WILLIAMSON'S MUSICAL COMEDY STOCK CO. Mr. Watson is the stage manager. Next to Mr. Loder is his wife. Just behind is JOHNNY FORD. The veiled young woman is MISS GOODWIN, the leading lady of the company, and beside her is ALF MOULTON, the musical director. Messrs. Loder, Ford, Moulton and Mrs. Loder are Americans.

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Charmion plays the Fifth Avenue April 5, placed by Pat Casey.

Speedy, the high diver, who was injured recently at the American, is about again.

The Tossing Austins return to America June 1, after an absence of two years in Europe.

Lindsay Morrison will take the management of the Orpheum, Boston, for William Morris.

A hearing on Assemblyman Voss' "commission" bill will be held at Albany next Thursday.

World and Kingdon in June next will commence their eleventh trip over the Orpheum Circuit.

Percy G. Williams will make his usual foreign trip, starting Europeward some time during May.

A son was born to Mr. and Mrs. Sam Sidman on March 9 at 2564 East 59th street, Cleveland.

Jacques Kruger, with L. R. Jefferson, will present a sketch on the Morris time, opening March 29.

Homer B. Mason and Marguerite Keeler will close their season with "A Stubborn Cinderella" about May 2.

On April 5 in Brooklyn, Valerie Bergere will present "The Lion Tamer," involving a large cast and production.

The Howard Brothers, "Flying Banjos," are due to arrive in New York to-day (Saturday) on the *Compania*.

Carter De Haven will continue to play Geo. Cohan's role in "The Yankee Prince" for the remainder of the season.

Laddie Cliff will open on the Western time during April, having been booked for 28 weeks, starting from Chicago.

The Opera House, Mt. Carmel, Pa., opened last Monday with vaudeville, becoming a stand on the Mozart Circuit.

Alvora, for the past four years with Jacobs & Jermon, has singed with Pat White and his "Gaiety Girls" for next season.

Tom Fitzpatrick is in charge of the Al. Sutherland booking office while Mr. Sutherland, who has gone to Europe, is away.

Lotie Fremont will remain in Connie Ediss' place in "The Girl Behind the Counter" for the remainder of the show's season.

Clifford Fischer did not arrive last Friday on the *Mauritanis*. He is due to sail from Liverpool to-day (March 20) on the *Lusitania*.

The Morris-Shea house at Union Hill reopens March 22. The underwriters closed it a few days to make necessary alterations.

Mrs. James Brown Potter sailed for England on the *Mauritanis* last Wednesday. William Morris received the news with a sob.

The National in Havana, Cuba, will be taken over May 1 by Santos y Artigas, and vaudeville will probably be replaced in the house.

Nellie Beaumont has commissioned Alf T. Wilton to procure an opening for her as a single act. Miss Beaumont was with in New York.

The Eastern Wheel burlesque house in Memphis is closed. This gives the Easterners two weeks lay off between Cincinnati and Kansas City.

There is a show at a Broadway theatre playing to a loss weekly, and has since opening, on the expectation it will receive a "good route" next season.

Diamond and Smith, the illustrated song singers, have dissolved partnership by mutual consent. Each will engage in business connected with theatricals.

Greenwall's Theatre, New Orleans, opens with vaudeville April 25. Stair & Hav-

lin popular priced attractions will probably occupy the house next season.

Al H. Woods will produce a large scenic piece to be called "Slumming" next August. It may be in the nature of a "revue." There will be fourteen scenes.

It is reported that Ernest Hogan has sufficiently recovered from his recent illness to again think of reappearing upon the stage, which he may do in vaudeville before the season closes.

The Mittenthal Brothers are said to have purchased "The Soul Kiss" and "The Parisian Model," with the intention of playing both pieces over the Klaw & Erlanger time next season.

Camille D'Arville commences to play the Orpheum Circuit in April. The booking was made direct between Martin Beck and Lee Shubert. The Shuberts have Miss D'Arville under contract.

"The Co-Ed," Elsie Janis' show at the Knickerbocker, will probably terminate its run during April, to be followed in that theatre by the new Dillingham production now in rehearsal.

Sig. Wachter, the booking agent of the Knickerbocker Theatre Building, will book the new Unique on Market Street, Philadelphia, through William D. Hall, its manager and agent in Philadelphia.

"The Newlyweds and Their Baby," the new Shubert production, playing for the past two weeks in Philadelphia (where it opened), comes to the Majestic, New York, on March 23 for an indefinite stay.

"At the Waldorf" is said to have been booked at the Fifth Avenue for a run of four weeks. It opened there last Monday, and at the night show was changed from the closing position to "No. 4" on the bill.

Fred Bowers will enlarge his vaudeville production "College Days" into a two-act piece, starring in it next season. The book and lyrics will be supplied by Charles Horwitz; Mr. Bowers will furnish the music.

Ed Wynn will have the principal "straight" role of "The Girl From Rec-tor's" (No. 2 show), which is to open in Chicago April 11. "Mr. Busy-Body" Wynn's vaudeville piece, will remain on the shelf for awhile.

Fred Bradna and Ella Derrick, the riding act, who leave the Hippodrome to-night to join the Barnum-Bailey Circus at Chicago, have been rebooked to play the big New York house for twelve weeks commencing Nov. 29.

Rajah, and Hozy and Lee are two acts booked for the first week of Hammerstein's Roof in June. The betting is now even money and take your choice that Rajah will or will not play the house until the Roof opens.

Early in the week somebody placed "Paint" signs around the walls of Hammerstein's in the orchestra. Willie Hammerstein fell for the joke, and felt so good upon finding the walls dry, remained

in the house during the matinee to watch each act.

Joe. Shea will leave for Europe the last of April. While across, he may secure six foreign acrobatic dancers to place in his "Rocking Girls," using the swingover only of the present number for the finale of the rearranged number next season.

Eddie Clarke and his "Winning Widows," renamed "The Merry Kiddos," left London on March 9. Mr. Clarke sailed on the Saxonia for Boston, where he will remain a few days after landing. He is rebooked on the other side for two years from next September.

A report about this week that acts on the same bill with Jack Johnson at Hammerstein's might object if Johnson should be headlined could not be traced to any confirmatory source. No concerted action by turns playing that week (March 29) has been taken. Johnson arrived in New York on Thursday.

Mr. Hymack did not appear at the Fifth Avenue for a couple of performances this week, his contract prescribing he should not show before a certain hour. In the readjustment of the bill, the management placed Hymack earlier, and the Englishman fell back on his agreement. For a wonder, the contract stood the strain.

Miss LaVelle, of LaVelle and St. Clair, is in a private hospital at 26 West 61st street, Dayton, O. She was taken suddenly ill at the Monday matinee in the Lyric Theatre, that city, and had to be assisted from her dressing room. She was removed to the hospital, where the doctors decided upon an immediate operation for appendicitis.

Geagolis, a Greek sharpshooter, recently appearing at the Novelty, Brooklyn, has been engaged by Prince John De Guelpe, of Greece, to accompany the Prince's party on a tiger hunt in India. The marksman will receive \$5,000 for his services. Al Gallagher booked Geagolis into the Novelty, but hasn't claimed commission yet on the royal engagement. The Prince was in New York when he heard about his countryman on the stage.

St. Patrick's Day was a great day for Pat Casey. He blew in the St. James Building with green all over, from his necktie to his hose, but with all Pat's display, he didn't give Nellie Fallon, Jessie Wroe and Kitty Shanley, the stenographers, a half day off to see the parade. When a Casey throws a Fallon and a Shanley, it's pretty tough. The girls want this "handed" to Casey and he ought to get it, too, for they looked nice enough to have broken up the procession.

Eddie Pidgeon, the General Publicity Promoter for the Morris Circuit, may take a vacation for a week or so. Eddie has been working thirty hours a day since he went on the job, but the grind has told, and there is an uncountable mass of clippings in substantiation, for Mr. Pidgeon has turned off many a trick. Nothing better has been noticed in press agency than when a daily headlined the coming of Jeffries to New York over the inauguration of President Taft. That's hitting the high mark, son.

"YIDDISH" CIRCUIT ORGANIZES.

Chicago, March 18.

A syndicate of Yiddish players and theatres is now being organized by Edwin A. Relkin, head of the Relkin Amusement Co. of New York. The object of the company is to promote that branch of the theatrical business, placing it on the same footing with the other enterprises. They propose to control or lease their own theatres in the large cities, and organize companies to play them systematically.

It is said the Stair & Havlin interest contemplate giving the movement support and may possibly play the attractions on a profit-sharing basis in their popular priced theatres. The company now controls four theatres: Princess, Baltimore; Grand, Boston; Columbia, Newark; Metropolitan, Chicago.

The players enrolled and financially interested are said to be Jacob Adler, Boris Thomashevsky, Sigmund Mogulesco, Joseph Kessler, Bores Rosenthal (England), Samuel Ross, Morris Glanet, Mme. Kenney Lipsin, Mme. Regina Prager, Mme. Sarah Adler, Maurice Moskowitz, Max Rosenthal and about fifty others.

CREDITORS SEIZE THEATRE.

Stamford, Conn., March 18.

Two-a-day vaudeville will be the attraction hereafter at the Music Hall, South Norwalk, and the Music Hall, Stamford. Both houses were operated until last week by Fred Beck with bi-weekly change of program. Beck was formerly manager of the Electograph Co., in East 14th street, New York, moving picture renters. He formerly controlled eleven popular priced vaudeville and picture houses around New York, known as the "horse-car circuit."

Last week the two houses were attached on a claim for \$400, made by S. J. Klein, the former house manager, on a back salary account. The attachment was served just after the Wednesday afternoon show. It is understood that the acts playing the theatre last week did not receive salaries.

The properties passed into the hands of James Kirby a few days ago.

COMPETITORS AGREE.

A corporation now controls the holdings of M. R. Sheedy and Ira Jackson in New London and Norwich, Conn. In New London Sheedy holds the Bijou, playing popular-priced vaudeville five nights a week with a weekly dramatic offering for one night, while the Lyceum, owned by Jackson, follows about the same rule. Sheedy proposed to go into Norwich against Jackson's Broadway Theatre.

Accordingly these three properties together with Jackson's bill-posting plants in both towns have been merged into a corporation called the Sheedy-Jackson Co. Each party to the agreement engages not to enter either town with opposition during a term of five years.

During that period the Bijou (Sheedy) will play vaudeville, while the combinations will play the Lyceum. The Bijou is said to have declared a profit of more than \$10,000 last season.

Ed. Gallagher, the agent, has had bill-heads printed. No one knows what for. Perhaps Mr. Gallagher intends charging instead of collecting commission.

TOMMY BURNS A MANAGER.

Sydney, Australia, Feb. 15.

The defeated champion, Tommy Burns, has taken a five years' lease of the Bijou (Melbourne). He will star in a four-act play written for him by George Darrell, an Australian dramatist of note.

Following the ending of the Jack Johnson-Tommy Burns championship battle, Burns became a larger favorite over here than before the fight. Johnson was exploited for a few days in the halls, but the Australian people did not flock in sufficient numbers to see the colored holder of the title for the management to prolong the engagement.

JEFFRIES GOING TO BOSTON.

James J. Jeffries opens at the Orpheum, Boston, March 22, for two weeks.

Any day now Jeffries may announce that he will fight Jack Johnson. He may have done so yesterday.

JOHNSON FOR A WEEK.

Jack Johnson, the colored fighter, plays Hammerstein's for one week, commencing March 29, booked by Pat Casey.

Johnson may play longer if the engagement is successful.

MORTGAGE INCREASED \$500,000.

On Wednesday a mortgage on the New York Hippodrome for \$1,700,000 was filed in the Register's Office. It was executed in favor of The Trust Company of America and takes up the former lien for \$1,200,000. Title to the Hippodrome is held by the Forty-third Street Realty Co.

SPARKS FROM SONG SMITHERIES.

BY WILL D. COBB.

A little nonsense then and now
Is relished by the highest brow.
Lyrical.

Edward "Hornet" Madden, he of the Darwinian Ditties, spent an evening last week of horrible agony—he wore a collar.

I care not who writes the musical shows, let me interpolate the hits.

With mechanical reproduction royalties in sight song writers won't have to sacrifice their songs for five dollars; they can hold out for six and seven.

Now that Jerome Hit Remick divorced himself from \$10,000 for "Gee, I Wish I Had a Girl," look out for some great original songs, "Oh, I'd Like to Have a Beau," "Joy, I Wish I Had a Boy," etc.

Comment—Lambs flock in Wall street; sheep stray in Harmony Hollow.

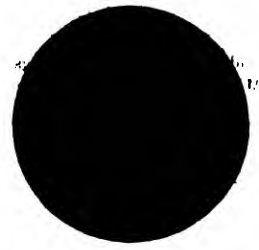
I saw Gus Edwards walking down Broadway. Chorus—Walking? Yes, during the taxicab strike.

If song writing is hereditary, the descendants of Capt. Kidd settled in Harmony Hollow.

Frank "Dorando" Thomas, inventor of the surf effects in Joe Hart's "Bathing Girls" and "The Gibson Girl Review," has gone to West Baden, Ind., to have his liver laundered.

COLONIAL BILL THIS WEEK DOESN'T PLEASE "SKIGIE"

Is "Sick of Imitations," and Has Little to Say About the Acts.

**SKIGIE.**

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

The house was sold out to some club tonight (Colonial, Tuesday). I heard Mr. Robinson say so. There were girls in the back selling programs.

The Ferrell Bros. do some good stunts on bicycles. Sadie Jansell, I didn't care for her imitations, and I'm sick of it, anyway. Harrison Armstrong (Harrison Armstrong's sketch "Trimmed"), I didn't care for at all.

Neil Burgess has a very good act ("County Fair"). The best thing in it is the horse "Cold Molasses," and I liked it better because the horses came forward. They have three horses.

The 6 Musical Cuttys are all right, but the girl singing is punk. They sang the same song that was sung in the Neil Burgess sketch.

Wilfred Clarke is very good (Wilfred Clarke and Co. in "What Will Happen Next?") I laughed my head off at him, and I've seen it before, but every time I see it I like it better.

Claire Romalne is singing four songs, and I don't like them nearly as well as her old ones. She only changes once. The Trapnells are very good, and they do all sorts of stunts. They are the last on the program, and there are three girls and one boy. He does some good stunts, too. I saw the moving picture before. It was called "The Electric Hotel." The house was packed jammed, and we sat five rows from the back.

I nearly forgot The McNaughtons. I like the way Tom McNaughton twists his words. The McNaughtons and The Cuttys got the most applause.

HOLD UP VAUDEVILLE HOUSE.

Local authorities are holding up the vaudeville house now being built by J. B. Morris in New Rochelle in much the same way that that manager's theatre in Union Hill is being kept dark. Morris purchased a storage house in the suburb and put a large force of men to work remodeling it. After spending something like \$15,000 in improvements, he made application for a permit. The permission to run vaudeville in the new place was refused.

The New Rochelle Theatre is owned by the Knights of Columbus and operated by the People's Vaudeville Company as a popular-priced vaudeville house. It is said that the latter concern invoked the aid of the fraternal organization to keep opposition out of the town.

Frank Abbott has re-signed to again manage Weber & Rush's "Bon Tons" next season.

**BEN KAHN'S NEW VAUDEVILLE THEATRE.**

BEN KAHN is president and general manager of the KAHN THEATRICAL CIRCUIT, which has leased the theatre and roof garden in the building shown above, now in course of construction at ATLANTA, GA.

The policy of the theatre will be vaudeville. Attractions will be supplied by the WILLIAM MORRIS CIRCUIT. Booking arrangements have been closed by Mr. Kahn, who is at present in New York.

Kahn promoted the big building, having been in Atlanta for some time. He was the first manager of Weber & Rush's Orpheum in that city. The new theatre, as yet unnamed, will open in September this year.

London, March 9.
R. H. Burnside has been in London for the last few days and left for Paris to-day.

Julian Rose starts the Barrasford tour this week, opening at the Hippodrome, Liverpool.

Ross and Grady are tearing things apart at the Middlesex, where they are playing this week.

Bessie Butt at the "Pay" last week is certainly dancing well and is a fair singer of "coon" songs.

Bellman and Moore have shifted from the Oxford to the Tivoli, where they will play two more weeks.

Ted Marks will sail for New York on the next trip of the *Lusitania*, which will leave Liverpool March 20.

The Palace Ball was held on March 4. It was successfully managed by E. A. Pickering and Thomas Miller.

Cornalla and Eddie are the talk of the town. They have held the star position at the Empire for four weeks.

Rosie Lloyd played the Oxford last week, the first time Miss Lloyd has been in the West End for some time.

Jem Driscoll, the little English fighter, just returned from America, will be seen in some of the English halls soon.

Low Morton, manager for Joe Hart, sails for the States March 21 to bring back a few acts that Mr. Hart has in mind.

Cliffe Berzac will sail in a few weeks for New York, where he will open with his act, playing with the Ringling Show.

The ten per cent. commission in the Arbitrator's Award applies to all acts, English and foreign. It is the maximum rate.

Joe Hart's "Polly Pickles" will sail for New York on the *St. Louis* March 20. The act is playing the Stratford Empire this week.

The Rio Brothers at the Coliseum are closing the show this week, and made good in a way that entitles them to a much better position.

The Ritter Brothers will shortly start upon the halls here, doing a singing act. The boys are brothers of Max Ritter (Ritter and Foster).

Sherek & Bruff have appealed the case in which Marie Stuart, a music hall artiste, recovered a judgment against them for misrepresentation.

Miss Ross of Ross and Grayson, has been ill for the last few days. Her partner, Mr. Grayson, did the act alone at the Pavilion last week.

Helen Trlx has gone through a few operations on her throat and is getting on nicely now. Miss Trlx will start her Stoll dates in a few weeks.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Maude Allan has secured an injunction restraining Ruth St. Dennis from billing herself as the "original creator of the 'Salome' dance in England."

Dave Samuels, the Hebrew comedian, is cutting out most of his parodies, doing more of a talking act. He is telling a couple Julian Rose used to tell.

"The Divine Amylia" will stay at the Pavilion another seven weeks, the management having exercised its option for that length of time. The act was booked there by Wille Edleston.

There is a rumor afloat that Fred Ginnett, who has gone into the skating rink business, and is reaping accordingly, will place a lot of tent rinks around London and in the Provinces this summer.

Dorothy Grahame, assisted by M. Armand, did the "Apache" dance at the Pavillion last week. There seems to be no special reason why Miss Grahame should ever attempt any work of this kind.

George Abel has fixed an engagement for George Ali in a sketch called "Papa's Day Off." Mr. Ali will play this act in August at the Tivoli. Meantime other engagements are being sought by Mr. Abel.

The "Onaip" piano mystery had a trial show at the Empire last Friday morning, but did not impress the management to any great extent. The act was not worked right, and the management is rather afraid to touch it.

It might interest some of his American friends to know that Archie Parnell, of the De Frece office, is wearing a high hat and Prince Albert, the recognized uniform of the commissioned officers in the music hall business in England.

"The Ten Dark Nights" made their first London appearance at the Empire, Shoreditch, and were a big success. They were handicapped by the size of the stage, but against all this they made things hum on the small stage there.

Carl Hertz, the illusionist, is thinking about writing a book called "My Troubles With a Motor Car." Mr. Hertz's latest chauffeur is just starting to serve six months in jail for running down a man who was riding a bicycle.

G. W. Houghton, a high diver, on hearing about Speedy's accident in the States, came up to the Morris office and offered his services, but Paul Murray didn't deem it wise to take any chances. So if Mr. Houghton hurts himself it will not be on the Morris Circuit.

The officers and founders of the new Boliqui Club are: Kling, Dan Conroy;

Queen, Jim Morton, and Secretary, Jim Howard. This will be a busy week for the club, as the members are getting ready for the large testimonial to be given the Queen (Jim Morton) before leaving for America.

At the Holborn this week there is a very athletic program, Johnny Summers and Hackenschmidt topping the bill. Summers is showing five rounds of the pictures of the fight with Jimmie Britt. Hack is doing his usual wrestling with two other men. Some of the gallery were wise to the big wrestler last night and yelled: "Tell him when to lay down, George."

Carrie De Mar has been offered a return extended engagement at the Coliseum in June. Joe Hart stated to-day that Miss De Mar preferred returning to the States when her present contracts expire, April 1. If Miss De Mar would stay and fill in the offered engagement there is no doubt but she would become one of the shiring stars in the English music halls.

The Great Lafayette was bound over to keep the peace this week in the courts for handing one to the musical director of the Duchess Balham. 'Tis said the master musician was just a trifle fresh, and the conjuring kid swung on him, landing one on his eye. The Judge must have had similar cases before, for he said that Lafayette had good cause for striking.

Fred Russell's election to the chairmanship of the V. A. F. has been the talk of the vaudeville folk here for the past week. Mr. Russell, during the recent trouble with the artists, from the start argued against all strenuous measures, and it is thought he will conduct things on conservative lines in the future. This method of Mr. Russell's must be popular with the members of the V. A. F., for he was elected by a tremendous majority over the other candidates. James Allison was elected to the vice-chairmanship and William Lee will be the next treasurer.

Will Collins left the Syndicate Halls last Saturday to enter the Gibbons office, where he will become associate manager with Harry Masters. His successor is not as yet known, though there have been rumors for the past week to the effect that several prominent men were after the position. On March 26, Mr. Collins will receive a testimonial and a purse from his friends. Circulars have been sent out by the committee, composed of George Barklay, Emanuel Warner, Tom Shaw and Sydney Hyman, all agents. The date is also Mr. Collins' thirty-second birthday.

That Will D. Cobb song, "Yip-I-Addy-I-Aye" may cause a little commotion over here yet. It seems the American publisher of the number gave permission to Daisy Lloyd to sing the song on this side before Miss Lloyd left New York. Daisy

has been using it over here. Since then the selection has been placed in a London production, and lately Daisy received a letter from the publisher to stop singing it, but Miss Lloyd will go right on using the song, and the publisher ought to be pleased that Daisy isn't angry for having given it out to someone else after she secured the English rights.

There is a comedian at the Shoreditch Empire this week who is giving as good an imitation of an actor as has probably ever been pulled anywhere. And there are strange things connected with this fellow. First of all, his name is Herbert Rule. When he starts to sing everyone starts up and gasps "Wilkie Bard." The voice is perfect. Of course, it is not announced as an imitation, and Mr. Rule does not sing Wilkie's songs, but what he does sing are along the lines of Mr. Bard's. He even uses the "plant," and if this may be called a "copy" act, it will have to be called a good one. The only place he fails is in the talk back to the plant. This is Wilkie Bard's strong point.

After playing a matinee on Monday of this week the Islington Hippodrome was closed by a mortgagee. The artists arriving for the night performance were told their services were no longer required. All the acts were paid for a week. The two headliners—Vesta Victoria and Friend and Downing—were shifted back to the Empire, Shoreditch, where they played last week. The Islington Hippodrome and the Shoreditch Empire are run by T. O. Richards and a few others, who form a "syndicate." Mr. Richards takes care of the booking. The houses are independent, but at times acts are furnished them by the Payne Syndicate. Both are direct opposition to the Gibbons Circuit, which has the Olympia at Shoreditch and the Empire at Islington. There is a rumor around now stating that the Shoreditch Empire is in bad financially, and that it is liable to close at any time.

All the big London dailies printed a story about the coming "opposition" in the vaudeville field, aligning Stoll-De Frece-Paynes against Gibbons-Barassford. I cabled the story a few days before the papers used it. It was the impression at that time, and is yet among the large majority of the music hall people. Still, it is understood in certain quarters that the big fellows on the managerial end are saying to their intimates that the combination of all variety interests over here is assured. Those on the inside seem to accept that when the psychological moment arrives, Oswald Stoll will turn the trick. In connection with this version of the present situation, there is an under-current report that Thomas Barassford may retire from the music hall profession, leaving his present interests in the care of Walter Gibbons and George Dance. The connection of Dance has been set forth, and it is in a financial capacity mostly with both circuits. The story goes on to say that if Mr. Barassford does leave his circuit, he will draw from it thereafter as an annuity for life \$25,000 yearly. In the event of Barassford retiring, it will probably create a vacancy in the booking department of the Barassford Tour, young George Barassford at present attending to that.

THE WOMAN IN VARIETY

By THE SKIRT.

I heard the other day a funny thing about the husband of an artist who has a business card bearing his wife's stage name, with "Mrs." prefixed. It sounds awfully funny in the reading.

The former wife of a man once seen a great deal about the vaudeville theatres is seeking a position as milliner. She divorced him. The man hasn't contributed one cent towards her support, although she has a ten-year-old son dependent upon her alone. He at present is employed in Chicago and could well afford to send the wife the alimony awarded by the court, if not for her maintenance, for his son's education.

Saharet is lovely in the first frock she wears. It is a pinkish cerise made in the style of a hundred years ago, and may that style never come in vogue again. What would we girls do in passing Times Square with those long pantalets on. Saharet's second costume is the regulation billowy affair with much chiffon underdressing. Her hair is most becoming until she shakes it loose.

The little girl with Tim McMahon is most becomingly dressed in a white tailor suit and white and black hat.

This is not authentic, but I do understand that if Georgie Cohan wants to go to Europe, he may delay the trip so that there may be no Geo. Jr., born abroad. It would never do for the boy who made the American flag popular to have an offspring hear the voice of the King before that of our President. Mind, this is not authentic.

Talk about harsh and unfeeling managers! Just listen to this. "Florodora" Fischer was transferring a stock musical company up into Winnipeg a couple of

weeks ago. It was necessary to pass through Chicago and a change of railroads required a bus trip through the city. Nearly every chorus girl in the organization had written ahead for her "special Chicago" "gentleman friend" to meet the train and preparations were on for joyous reunions. These things came to the attention of the heartless Mr. Fischer and instead of following the usual cross-town trail, he had the train sent over the freight tracks and taken around Chicago. It never paused and a coarse voiced train announcer dealt small comfort to two score wailing "Johnnies."

The three Cutty girls look nicer than ever in new white dresses braided in black. But the tallest one should look to the long braid hanging down her back. The braid is so far from her neck it looks for all the world like a Chinaman's queue.

I wonder what causes Claire Romaine to change only twice for her four songs? Those she sings do not tell a story. I think Miss Romaine would be a positive hit in feminine garb. Off the stage Claire is a stunning-looking woman, so why not give an audience the benefit of her prettiness?

The Trapnells have the neatest dressed acrobatic act I have seen in a long time. The girls wear dark red tights and the euect is great.

Trixie Friganza continues to be the life of "The American Idea." At the St. Patrick's Day matinee in the Grand Opera House Miss Friganza wore pinned to her corsage a potted plant of shamrocks which fell to the stage, breaking and scattering the soil. Trixie gave an imitation of a scrub woman while removing the awful mess.

CIRCUS NEWS

FRIARS DINE CIRCUS MEN.

The Friars have in preparation a dinner to Louis E. Cooke, Maj. John Burke, Jay Brady and Willard D. Coxe. The event will take place the second or third Saturday evening of April, at the Friary in West 46th street, New York. Arrangements are in the hands of James DeWolf, Walter K. Hill and Lester Murray. They have planned a number of interesting features.

A conventional cook tent will be spread in the Friary dining room with a real "marquee" as entrance. Just outside will be a number of side show booths where a veteran "barker" will give announcements in ample circus form. The Ringling Circus freaks will be on view. Likewise two real swinging ball and shell experts will operate in the crowd, each guest being handed metal discs to play against the familiar "sure thing" games.

The guests of the evening will each have an "agent" who will chaperone and introduce them to the diners. All frills of service will be abandoned at the meal, the viands being dealt in the generous if not "flossy" system of the circus lot.

"CURIO HALL" AGAIN.

A feature of the Ringling Show, which opens at the Garden next Thursday, will be a collection of "freaks." The Ringlings cut this feature out of the Barnum & Bailey equipment last season.

No word has leaked as to what will be offered in the "curio hall."

\$2,728 FOR TRANSPORTATION.

Washington, D. C., March 18.

According to contracts filed with the Interstate Commerce Commission here the Ringlings will ship 81 cars to Chicago to transport the Barnum-Bailey Circus. The charges on the New York Central from Brewster, N. Y., to Chicago are fixed at \$2,728. The rate from Bridgeport to Brewster is not given.

The cost of bringing the Ringling show from Baraboo to New York is estimated at about \$3,500. Of this amount \$2,840 is for the haul from Chicago to New York.

WILD WEST AT EXPOSITION.

The Miller Brothers will send an outfit from their "101 Ranch" to exhibit the coming summer at the Yukon-Pacific Exposition in Seattle.

This will be a "second" show, the main organization going on tour. In 1907 the Millers sent a show to the Jamestown (Va.) Exposition. It fared indifferently, as did all the other concessions at that unfortunate venture.

The Cole Brothers, owned and run by Larry Muggivan, opens March 25 at Atlanta, Ga., the same date as the Ringling premier in New York. The Cole outfit will remain in Southern territory until the weather becomes mild.

With the approach of the circus season park and fair men are already searching around with indifferent success for aerial acts for open air use. The shortage of this class of act is unusually severe this year, according to the agents, and those at liberty are expected to be at a premium.

RIDING ACTS SCARCE.

The Circus Brown of Buenos Ayres, South America, is in want badly of "riding acts," but there is a scarcity reported of this class on both sides of the ocean, the supply being especially limited on the European continent.

NORRIS & ROWE PROGRAM.

The Greater Norris & Rowe Circus is now on tour, having opened in Santa Cruz March 11, under the auspices of the local Elks. The afternoon performance was given before an audience that all but filled the big top. The night show was given to a capacity crowd. Among the visitors at the 1909 premier was I. M. Southern, of New York.

Among the displays are elephants under the care of M. Glasscock and Antonio; Rose Dockrill, Miss Castello, Kelly Troupe, Orton Troupe, The Halloways, The Delavants, M. Belene, Nelson Brothers, Mack, Sylvester and Mack, George Holland, Dave Castello, Bronson's Living Statues, Tazana Sisters, Sisters French, Peerless Banvards, The Baker Troupe, Mr. Dooley, the Schencks, and the Golden Troupe of Russian Dancers.

From Santa Cruz the show went to Watsonville, Monterey and Ventura, playing one day in each town.

ACROBAT ACCOMPLISHES "DOUBLE."

Buster Bartelli, of the acrobatic team of Bartelli and Montambo, claims to have successfully negotiated the unassisted double from the mat at the Star Theatre, Milwaukee, when the burlesque show of which the team are a feature was playing there.

Bartelli, who is the straight man of the act, went to the "double" after two flips. Walter Houlihan, stage manager of the Star, and members of "The Empire Show" witnessed the feat.

"Young Dick" Bell, son of the Mexican circus owner, was expected in New York this week. He comes to book features for the Latin-American organization. It is said the Bell show will not open at Easter in Mexico City this season, owing to the destruction of the Orrin Brothers' Theatre there. It will probably come into the capital under canvas later on.

"Gov." John F. Robinson is down in the Gulf section of Louisiana looking for a site for the erection of a winter home. Mrs. Robinson accompanies him. Now that the "Governor" has given up active control of the "Ten Combined" property, he will make his winter residence in the south, somewhere along the Gulf in the immediate neighborhood of New Orleans or Gulfport, retaining the Terrace Park (Cincinnati) property as his summer home when he is not touring in his private car. Under the agreement between the "Governor" and his son, "Young Johnny," the show is to have use of the old winter quarters for a term of five years without extra rental. This was part of the consideration of the sale.

Miller Bros.' "101 Ranch" Wild West has established a New York address in the offices of I. M. Southern, 1442 Broadway.



OLGA DESMOND, REAL NAKED DANCER.

The above picture is of Olga Desmond, a real "naked" dancer, showing the girl in her dancing costume. Beneath the light transparent cloth Olga has on she wears absolutely nothing.

At the Crystal Palace, Leipzig (Germany), last month, the police ordered Olga to "cover up," and she consented to wear a loin cloth. The woman receives \$200 nightly for her performance, and has been drawing immense business.

She first attained notoriety some short time ago by appearing with her husband before the best clubs in Berlin, both dancing in a perfectly nude state.

The police stopped the pair upon hearing of the exposure. She then entered vaudeville, appearing at Frankfurt in the costume pictured above. The police failed to stop her there.

Olga has been on the stage but four months. She says the dance as given was practiced by her for six years before appearing in public. She is reported as a very pretty woman and an excellent dancer. The girl claims she is going to England and then come to America.

HEADLINERS NEXT WEEK.

NEW YORK.

Joe Howard and Anna Laughlin and Bowser, Hinkle and Co. (joint), Colonial.
Minnie Seligman and Co. and Wilfred Clarke and Co. (joint), Orpheum.
May Irwin, Alhambra.
Belle Blanche and Dan Burke and Co. (joint), Greenpoint.
Fiske O'Hara, 125th Street. Fifth Avenue.
Hite and Donlin, 125th Street.
Andrew Mack, Hammerstein's.
Annette Kellerman, American.

CHICAGO.

Blanche Ring, Majestic.
McIntyre and Heath, Olympic.
Laurence Irving, American.
"Futurity Winner," Haymarket.
Clivette, Star.

CRUSADE FOR ENFORCEMENT.

Philadelphia, March 18.

A local newspaper has started a crusade against the moving picture houses in this city which do not fulfill strictly the requirements of the laws framed by the fire marshal, under whose direction the houses are operated.

It has resulted in even more stringent rules being laid down, especially those against the overcrowding of the buildings and allowing persons to stand. The picture men are fighting the crusade, a committee waiting on the Director of Public Safety complaining of what appears to cut into the receipts. Director Clay insists that the laws be obeyed, no matter how hard the house-owners are hurt, and a further discussion is scheduled.

If rigidly enforced, the laws may force many of the houses to close, as it is said the situation of many prohibit the carrying out of all the rules. The movement started by the newspaper has caused considerable commotion among the picture people.

SOME SENSE TO THIS.

Toronto, March 18.

While city officials all over the country take it out in worthless criticism, Fire Chief Thompson, of Toronto, has gone right to the point. This week he visited all the picture places and examined them carefully. Then he made out a list of directions for each individual house in which he demanded in detail certain specific changes. Here is a sample: Lyceum—Fasten seats to floor. Red lights and six-inch letter signs over each exit. Remove drapery from doors. Widen rear doors to 3 feet 6 inches. Put light in back yard. Unlock all bolts and locks during performances.

An individual report went to each other manager.

"Now the picture men know what they have to do," said the chief. "If they do not follow instructions, I will proceed against them."

FOUR NEW FILMS IN A DAY.

On Tuesday at the Manhattan, William Gane placed before his patrons six reels of film, four shown for the first time at the matinee. This occurs but seldom, said Mr. Gane, and at the night performance through the crowds attending he would have to cut the supply down.

PICTURE NOTES

ALLEGES INTIMIDATION.

Chicago, March 18.

The International Producing & Projecting Co., the leading opposition in the moving picture battle, claims that the Motion Picture Patents Co. is attempting to intimidate the independent exhibitors through legal processes to recover its film belonging to members of the combination from exhibitors—using independent goods.

An official of the International said this week that the Motion Patents Co. caused a seizure to be made after court hours, and knowing an injunction or replevin could not be procured.

It is also claimed by the International that exhibitors have been compensated to remain passive in order the general impression shall be strengthened.

AMERICAN PICTURES THE BEST.

Sydney, Australia, Feb. 1.

At the Lyceum, C. Spencer has secured a winning film in "The Guerilla," an incident in the American Civil War.

The American films have a fidelity that is commendable, while the French films are too stereotyped to arouse enthusiasm.

Should the French firms persist in serving up such machine-made dramas as we have lately been given, they will lose all support.

West at the Glaciarium is putting on a series of French plays. Though billed extensively, they fail to gain any favor.

At the Bijou, Victoria Hall, and Alhambra, the films are running to good business.

MOVE AGAINST SALOON SHOWS.

The Ohio Film Exhibitors' Protective Association has voted to bar from its list of renters doing business with members all those exchange men who make a practice of supplying film to saloon proprietors who run free moving picture exhibitions in order to attract business to their bars.

This phase of the picture business was discussed at the last meeting of the association, held at the Neil House, Columbus, O. Other trade matters were gone into at the conference, among them being the association's attitude toward the opposition fight of the manufacturers. On this point the conferees agreed to have the association remain non-partisan, taking sides neither with the Independents nor the Biograph-Edison combination, "except in so far as it affects the welfare of the entire association."

NEW FILMS AT CHICAGO.

Chicago, March 18.

The following imported films have been received by the Chicago Film Exchange this week, the first of the series shipped from the other side: "A Providential Chance," "A Widow to Console," "A Good Excuse," "The Burden of Debt," "Prascevia," "A Moroccan Romance," "The Troubles of a Pretty School Marm," "Wanted, a Colored Servant," "Giordana Bruno," "Story of the Boer War," "A Story of Every Day."

Cliff Gordon has re-signed with William Morris for next season.

KALEM CO. BEATEN.

The U. S. Circuit Court has decided against the Kalem Co. in the latter's attempt to present a moving picture story of "Ben Hur"—free from royalty or other payments to the author of the book or producers of the play.

The legal proceedings were commenced against the picture concern a year or so ago. The Court decided that no free dramatization of a copyrighted book could be made.

35,000 IN A WEEK.

With a capacity of some 750, the Manhattan Theatre, New York, a combination picture and vaudeville house, with a uniform price of admission (ten cents) to all parts of the theatre, played to 35,000 people last week, the gross takings being \$3,500.

William E. Gane, the manager of the house, pays \$2,500 rent monthly for the theatre, situated at Thirty-third street and Broadway.

The orchestra of the Manhattan holds 426 seats; the balcony 241, and while there is a larger capacity in the gallery, never are over 100 persons placed there, the price in the loft remaining the same as downstairs.

TAKES CIRCUIT FOR SUMMER.

Beaumont, Tex., March 18.

A deal has been closed between Lew Rose, of Chicago, and Phil Greenwall, of the Greenwall Circuit, whereby the former takes over the circuit commencing March 22, when we will install cheap vaudeville until next September, when it reverts to Greenwall for the regular season.

The houses are located in New Orleans, Beaumont, Houston, Galveston, Waco, Ft. Worth and Dallas, with headquarters in New Orleans.

There will be four vaudeville acts, with pictures, and prices will be 5-10-15.

MANAGERS URGE COMPROMISE.

Trenton, N. J., March 18.

New Jersey theatre managers are urging a change in the amusement bill awaiting action by the House. The original measure provided for the exclusion of children under 16 years from all playhouses unless accompanied by adults.

The managers' representatives appeared before the Committee on Municipal Corporations recently, and asked that the bill be reported back to the House with the age limit changed from 16 to 14, and with the proviso that children of all ages be admitted to the theatre on Friday evening and Saturday matinees or on school holidays. They also asked that they be protected by a clause which would release them when a child gained admittance by a misrepresentation as to age.

The Biograph-Edison people were represented before the legislative committee, and Maurice Goodman appeared on behalf of the Keith-Proctor interests.

Edw. S. Keller will place the vaudeville dates for Will H. Ward in "When the Devil Comes to Town" at the conclusion of the season for "The Tiger Lillies."

MOVING PICTURE REVIEWS.

"The Lure of the Gown."

Manhattan.

"The Lure of the Gown" has no great strength as a story, but is splendidly set, and although an American product (Biograph), resembles for all the world a French picture, first glance, the characters having been drawn from some Italian colony, evidently. The scene is a ball room, and a youth is weaned away from his innamorata in a "swell" gown by another piece of femininity more handsomely costumed. There is sufficient comedy for the short time the picture runs, and it pleased very much. *Simc.*

"The Terrible Quarrel."

Manhattan.

"The Terrible Quarrel" is a Biograph picture, so listed at the Manhattan this week, although the Biograph advertised the title as "I Did It, Mamma." It's a very cute and pretty picture, of two children principally, brother and sister. They have a quarrel when the girl brushes over the house of blocks the boy has built in their playroom. He slaps his sister, who, after thinking it over, "goes for" her brother, giving him a sound thrashing. The mother spansks the youngster in addition. The little girl offers herself for a spanking also, but receives a kiss instead for the happy ending. The picture is short, but sweet. The children are most likable in their action and looks, even on the sheet, and the subject leads thought to the almost unpenetrated field of childhood for an untold number of good, clean, interesting and highly amusing series. *Simc.*

"At Home at Last."

Manhattan.

The Vitagraph people have selected insanity as the theme for "At Home at Last." Possibly there is nothing more gruesome to a gentle person than insanity, to be seen, heard of or met with. Still the Vitagraph amends somewhat through showing a mild form caused by grief, and were not those always abundant and oftentimes superfluous descriptions flashed, speaking of "insanity," with accompanying scenes showing a physician advising the "only remedy," the audience would have no inkling of a mental derangement. Otherwise the series is quite touchingly sentimental in its story of a mother's love for a child lost, and her refusal to accept an adopted girl into her empty heart. The finale shows the mother finally taking the adopted girl to her arms, with a happy husband overlooking the two. As a story "At Home at Last" is very good and very well told. It would be worth while removing the "insanity" lines from the film. The pantomime is sufficiently expressive. The young child in the picture is a very capable actress; also the mother, the latter particularly. *Simc.*

Geo. May, the orchestra conductor, at Hammerstein's, received a young assistant in his house last week. Mr. May was already the father of two girls, and the twist of fate caught him by surprise, although he says he was "rooting for a boy and made the nurse look twice for confirmation."

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Andrew Mack and Co., Hammerstein's.
Oscar Loraine (New Act), Hammer-
stein's.

Henry Helme, Lincoln Square.
Mabel Bardine and Co., Alhambra.
Minnie Seligman and Co. (New Act),
Orpheum.

Peelson, Goldie and Lee, Greenpoint.
Cubanela Trio, Columbia.
Zarrow Trio, Columbia.
Villers and Vinton, Bijou, Brooklyn.
Mme. Sire, Perth Amboy.
J. C. Mack Co., Perth Amboy.
Ditsel and McIntyre, Perth Amboy.
Hallam and Stanton, Bayonne.
Nada Morea, New Brunswick.

Nance O'Neil and Co. (3).
"\$1,000 Reward" (Dramatic).
16 Mins.; Full Stage (Special Set Interior)
125th Street.

Of the many from the dramatic field who have at intervals invaded the vaudeville territory, giving nothing more than a name, Nance O'Neil is one of the brilliant exceptions. She has shown before this that a dramatic playlet properly placed and played could be made a success in vaudeville, and Miss O'Neil is demonstrating the fact at the 125th Street house this week. "\$1,000 Reward" is a dramatic incident with many commendable points. It tells a thrilling little story, contains some action, and allows plenty of opportunities for Miss O'Neil's wonderful speaking voice, that lingers with you long after the playlet ends. The piece is bound to "get to" an audience, for it holds suspense to the finish, as does Miss O'Neil's acting. Nance O'Neil is forceful at all times, but never theatrical. She resorts to no stage trickery, some think necessary in the vaudeville, but plays the piece legitimately. The story is of the West. Miss O'Neil is married to a prospector who believes he has been cheated of his share in a big paying gold mine. He holds up the train which carries the first large shipment from the mine. A search for the man is instituted and \$1,000 reward offered for his capture, dead or alive. Hearing his wife is very ill, he returns to his shack, where he discovers the message to be a ruse by the officers. The wife pleads with him not to leave again without taking her with him over the border. He consents. She leaves to secure a horse from her father, who owns the adjoining property. During her absence, the sheriff and his deputy enter the hut, and in trying to escape the man is shot. The Sheriff believes that when the wife returns she will readily identify him as her husband. She returns, takes in the situation at a glance, and denies any knowledge of who the apparently dead man is. The Sheriff, half convinced that he has made a mistake, leaves to bring back the girl's father for confirmation. When he has left the woman revives her husband, dragging him from the hut. Whether they cross the border safely is left to the imagination. William Bonelli and John McKee as "The Man" and "The Sheriff," respectively, gave excellent support. Some of the success that the sketch achieved may also be attributed to the short time required in the playing.

Dash.

NEW ACTS OF THE WEEK

Johnny Bush Trio.
Acrobatic and Talk.
13 Mins.; One.
Hudson, Union Hill, N. J. (Week March 8).

You have probably seen a great many cute youngsters both on and off the stage who could sing and dance or speak a piece and in a way that would do credit to many older people, but when you hear a child seven years old tell humorous stories in an intelligent manner, getting his points over besides carrying the proper facial expressions and gestures with them, it would seem the limit had been about reached. This is what seven-year old Johnny Bush is doing, and even in Union Hill where the saloons are twenty paces apart and the women don't know that there is such a thing as a millinery shop, they recognized something cut of the ordinary in him. The act proper is acrobatic, with Papa Bush doing acrobatic work on a specially arranged trapeze, and the little girl of the trio, only ten years old, doing some capital contortion stunts. Johnny doesn't figure in the acrobatics to any extent. He stands on the outside making remarks and clowning. The "kid" is just a natural born clown, with a style of his own. He is away ahead of the talk that has been handed to him and deserves better material. The present dialog gets away solely because of Johnny. The act was on early ("No. 3") at the Hudson, and held up the show.

Dash.

Brothers Wynne.
Acrobatic.
11 Mins.; Full Stage.
American.

The Brothers Wynne have added great value to an excellent acrobatic offering of the hand-to-hand balancing kind through a novel manner of presentation. The two men wear street clothes of a foreign cut. They meet in a casual manner on the stage, exchange salutations in the usual way, going directly into acrobatic work in a quiet, deliberate manner that is both amusing and interesting. Each trick is finished up in the same way, the brothers coming to the position and walking slowly about the stage, apparently deeply interested in conversation. The tricks, while most are of the more difficult sort, have been seen before, but never have they been shown with greater skill or with smoother finish. A new trick and one that looked as though it might be a corker was attempted three times on Monday night and given up. It would have been worth while trying later, as the house showed great interest in it. Two fox terriers are on the stage while the act is running. Without being spoken to they assume different positions after each trick, making an interesting and amusing addition to the offering. At the American Monday night the Wynne Brothers were a big success, and their future on this side is assured.

Dash.

Ce Dora, "The Girl of the Golden Globe," opens March 22 at the New York Hippodrome for a run, placed there by Pat Carey.

May Florine Linden.
Songs.
Manhattan.

May Florine Linden is on for a run at the Manhattan where the young woman sings a couple of songs four times daily, having been "discovered" by the Manhattan's manager, William E. Gane. For the class of theatres known as "picture houses," under which classification the Manhattan appears, Miss Linden is a "find." She has a soprano voice of unusual quality for the surroundings she is now in, and her singing immediately tells a story of vocal cultivation at some previous time. On Tuesday night, appearing at 10:40 (fourth and last show), Miss Linden sang two songs. The first "That's Why I Am So Fond of You," having a couple of "incidents" between verses, very neatly handled by the girl. In the other song, a new one just out, Miss Linden did really excellent work, considering she must have been quite tired at that hour. A "plant" assisted for the second chorus. For "picture houses" Miss Linden is a high-class act. For the smaller vaudeville time, she could pass as a "single," but for the better time, her chances would be greatly improved by "doubling up" with either a man or woman. Miss Linden is rather prepossessing, on the brunette side.

Sime.

Emily and Jessie Dodd and Co. (2).
"Dutton's Claim" (Comedy Drama).
16 Mins.; Full Stage (Special Exterior Set).
Columbia.

Jessie Dodd is the same who formerly played the sister, Nancy Bird, in "The Magpie and the Jay" with Carleton and Macy. In that sketch she had a splendid character bit as the sharp-tongued country woman. The same type is used in "Dutton's Claim," but to no purpose, because the sketch is impossible. Miss Dodd's character work is as faithful as of yore, but the present vehicle sets it at naught. The plot is about two sisters (the Misses Dodd) who have located a mining claim. Claim jumpers plot to steal it from them. While one of the sisters is absent, the other (Jessie Dodd) is lured away and the "jumper" takes possession. Here enters a western gambler, who was a former suitor of the younger sister. He defeats the plans of the interloper and finally kills the outlaw. It appears later that the outlaw had murdered the Dutton girls' brother and the gambler's act of vengeance replaces him in the good graces of his old sweetheart. All of this story seems to happen out of sight. The best for the audience is a second-hand narrative. Besides which there is no suspense in the whole proceedings. If, for instance, the audience knew that the claim jumper murdered the brother there might be some reason for interest in the relations between him and the gambler. As it stands nobody is interested in the killing until long afterward, when the gambler tells why he did it. The only item worth while in the act is the rural character of Jessie Dodd. That deserves a good vehicle. It is lost in "Dutton's Claim."

Rush.

Saharet.
Dances.
13 Mins.; Full Stage.
American.

Saharet arrives from the other side just as the dancing craze, which has lasted since the first "Salome" was sprung on the New Yorkers last summer, is on the wane. We have had all styles and conditions of dancers since then and it was conceded that the American girl, who has been away from her own country so long that very few think of her as belonging here, was up against a rather hard proposition. Judging from the reception Monday night Saharet will overcome all obstacles and prove not only a successful act, but a drawing card as well. Monday night the boxes held not a few of New York's society folk. The most prominent were Mr. and Mrs. Harry Lehr and Mrs. Herman Oelrichs. They left immediately Saharet had finished her turn. It isn't the dancing so much that brings Saharet to the front, although she ranks very well among those who have shown in similar work. She is possessed of personal beauty to an unusual degree, and this with a pleasing personality and a reckless abandon in her dancing makes her immensely attractive. Three costume changes are made. The first, a hoop skirt or crinoline affair which requires an interior set of a Colonial style to sustain the atmosphere, was very pretty and showed the dancer at her best. There is a short stage wait necessary after the dance which is filled in by allowing the stage to be set in view of the audience, a good idea and one that might be worked more often for the same purpose. The second dance was a whirlwind affair with much whirling of skirts and kicking. The last was a Spanish number in which a male assistant was employed. It was very well done and made more interesting than the usual Spanish dance through Saharet's disregard for some of the finer points of dancing. Several huge bunches of flowers were passed over the footlights to the dancer and she took many legitimate bows Monday night.

Dash.

Lydia Barry and Elsie Fay.
"An Evening Call" (Comedy).
14 Mins. Full Stage (Interior).
Hammerstein's.

The old variety name of Barry and Fay blossomed on the New York billboards again this week, when Lydia Barry and Elsie Fay, daughters of the old time comedians, appeared at Hammerstein's in a light sketch by George Felix. It is a hazardous experiment to face that Victoria audience with an untried vehicle, and so the Misses Barry and Fay found it. They have the makings of a capital offering in "An Evening Call," but it needs building up and support toward the end. The opening, in which the women have eight minutes or so of sparkling give and take cross talk, went splendidly. Then they went into imitations, showing how different celebrities would sing a song called "Spaghetti Row," and here the act sagged a little. A few lines of dialog and a bit of comedy closed the act very neatly. The pair were placed between two dancing and singing comedy acts, and this worked somewhat to their disadvantage.

Rush.

The Hengler Sisters will appear in New York on April 19, at the Colonial.

Connelly and Bannon.
"The Battle of Too Soon."
 17 Mins.; Full Stage.
 Bijou.

The Gallagher and Barrett travesty is in rather capable hands with Connelly and Bannon. The one objection that can be offered is that Connelly as the general has a bad habit of hurling his talk at the audience with too obvious an effort to coax a laugh. This habit of "acting" defeats the spirit of travesty. John T. Bannon does nicely as Careless Casey. The act is under direction of Ed. F. Gallagher and the original is followed closely. It is a splendid number for the popular priced houses.

Rush.

"The Water Chase."
Five Scenes.
 London Hippodrome.

At the opening performance of "The Water Chase" at the Hippodrome, the house was crowded with people anxious to witness the new production which promised to be a whirlwind of action and surprises. It had not progressed far when they were convinced it would raise no dust. There is a melodramatic story carrying the piece from a drawing room at the opening scene to a railroad crossing, where the dialog ceases and the scenic changes occupy the remainder of the time. A poorly worked effect showed a train coming head-on, but Al Woods has it all over the Hip for this sort of thing. An automobile carrying two of the principals pass the train intended to wreck it, when a moving picture gives a chase by the "villains." There are other scenes, but it is hardly possible anything can be made of the playlet, and if the management insists upon playing it, they will be blamed by everyone.

Bowman Brothers.
"The Blue Grass Boys."
"Cracker-Jacks."

William and James Bowman appear as a singing and talking number in the olio of the "Cracker-Jacks." One opens in blackface, and the other changes afterwards on the stage to cork, giving an excellent imitation of Eddie Leonard. The taller of the two is a first-class comedian, with a new line of talk, and a new expression, bringing quantities of laughter with "Oh, No," long drawn out. He also has a laugh which is an imitation of a steamboat whistle. The act is one of the hits with the show. It is about the best number of its kind seen in burlesque this season, and could easily "get over" in vaudeville, both the boys having most agreeable singing voices.

Sime.

Bert Danson.
Singing Comedian.
 16 Mins.; One.
 Bijou.

Danson is very English in make-up and method. The familiar red nose marks him as a comedian. The present talk appears to have been newly written. Danson was a bit uncertain in handling it Wednesday evening and the newness may have had something to do with the occasional failure of the comedian to get it over. A bit of a dance would have helped the act along mightily. A topical recitation having to do with Jeffries-Johnson fight possibilities made a fair finish.

Rush.

Melrose and Kennedy.
Knockabout Comedians.
 15 Mins.; Full Stage.
 Columbia.

This pair, while using the conventional frameup for clown acrobatics, introduce several first-rate novelties. Departures from the familiar tricks in this class of work are rare indeed and Melrose and Kennedy have done wonders in this respect. The straight man has several clean cut bits of ground tumbling, but the comedian is the strength of the turn. For a finish they build the tables four high and the clown sits upon the top one (about 12 feet above the stage). He rocks the shaky pyramid back and forth for several minutes, trying to come each time as close as possible to a fall without actually losing the balance. By the time the collapse actually does come the audience is worked up to a big laugh. They did remarkably well at the Columbia.

Rush.

Svengala.
Hypnotist.
 30 Mins.; Full Stage.
 Columbia.

They play three-a-day at the Columbia and many of the visitors sit through the two evening performances. That circumstance cost Svengala something. The hold-over audience quickly recognized the hypnotist's assistants, and the "mystery" of the act was lost. Svengala works the "hypnotic" scheme in the old way, playing purely for comedy. Thirteen "subjects" are brought upon the stage, and after certain "property" manoeuvres, are placed under "control." In this state they do all manner of ridiculous stunts, such as dancing grotesque steps, eating candles, onions and raw potatoes under the impression they are delicacies, and lifting imaginary weights. The Columbia audience laughed itself sick over the performance, although to a wiser crowd the mechanism of the act would be apparent.

Rush.

Smith O'Brien.
Songs and Talk.
 15 Mins.; One.
 Columbia.

Over at the Columbia they haven't a great deal of use for a "straight" entertainer. Extreme effects in comedy go much better. That is why Smith O'Brien's polite methods failed somewhat to interest them. O'Brien tells Irish stories and sings. He works in frock coat and straight makeup. One or two of his stories are new, but they passed only mildly, one sailing clear over. At the finish a song-recitation called "You May Forget the Singer, But the Song Will Never Die" got some applause, but the rest of the turn was mildly received. It's fairly easy for character comedians at the Columbia, but the "straight" entertainer has his own troubles there.

Rush.

By way of preparation for the opening of Odette Valery at the Fifth Avenue there was hung in the lobby this week Charles Winter's famous painting "An Egyptian Fantasy," for which the snake-dancer is said to have posed in Paris. The painting is seven feet in height and has been widely exhibited since its showing in the Paris *salon*.

Three Demons.
Bicyclists.
 11 Mins.; Full Stage.
 Empire, Williamsburg.

Two men and a nice looking girl make up the trio who offered last week a bicycle "thriller" as the added attraction in the Western Burlesque Wheel house. A revolving table twelve feet in diameter, resembling the "Human Roulette Wheel," is set up in the center of the stage. The platform is driven around by a motor at high speed while the riders pedal in the opposite direction. The spinning platform makes a tremendous racket, and this with the furious pedaling of the riders works up a moment or two of real "thrill." The act followed the whole show at the Empire last week. It took six minutes to set the apparatus, and by that time the audience was in no mood to receive it with enthusiasm.

Rush.

Excelsior Quartet.
"New Year's Eve at the Club."
 14 Mins.; Full Stage.
 Empire, Williamsburg.

"New Year's Eve at the Club" is a light sketch designed to give setting and a touch of story to a singing quartet. Except that it involves a considerable amount of talk, none too well handled by the singers (Excelsior Four), it serves its purpose nicely. Ted Burns is the fifth member of the cast. At the opening the Quartet are found at a card table in their club. Conversation has to do with one Fuller, a fellow member. Fuller, it appears from the dialog, "used to be a good fellow, but now he's down and out," etc., and is about to be posted for debt. An argument arises among the members over his proposed expulsion. Fuller appears in the midst of the talk. He is finally asked for his resignation and told that he is no longer wanted. He departs after a "Good bye" song. A transparency at the back shows him in the snow outside as he gives his last dollar to a beggar. There is a touch of rather extreme sentiment in the sketch that caught the burlesque audience, and the singing was several times interrupted by applause. The large need of the turn seems to be intelligent reading of dialog by the quartet.

Rush.

Gotham Comedy Quartet.
Singing.
 18 Mins.; One.
 Bijou.

The four follow pretty closely the general arrangement used by the Empire City Quartet. Three of the singers work straight, wearing evening clothes, while the comedy is supplied by the second tenor in Hebrew character plainly modeled upon that of Harry Cooper. The Gotham comedian even uses some of Cooper's clown tricks. The singing is about average, taking much of its merit from a fine, strong bass. The boys are wearing seedy-looking dress suits that sadly need the attention of a presser. Also they affect black bow ties with claw-hammer coats and white waistcoats. The nonsense of the comedian was highly effective in drawing laughs and the act passed by a safe margin at the Bijou.

Rush.

"Frontier Life," a production with four people and a horse, will show in public next week at the Third Avenue.

Burt Jordan.
Monolog.
 12 Mins.; One.
 Columbia.

Attention all good people! Here's the ne plus ultra, e pluribus unum and some of originality. Burt makes his entrance jauntily and observes to his audience: "I was in a big Broadway vaudeville theatre the other day and one of the acts was a monologist, a fellow with a big reputation and a big salary. Imagine my surprise when he told the oldest jokes in the history of the show business. You know the one about Casey. Casey went to a bird fancier and said he wanted to buy a parrot —." And that starts Jordan on the story, sure enough one of the old, old ones. When the laughter subsides the monologist opens up again to the following effect: "And he actually had the nerve to pull this one" (here follows another ancient gag) And that's the way the whole act is made up—the delivery of a string of bygone jokes told by the mythical Broadway headliner who got a big salary. For a finish Jordan did a first-rate eccentric dance. This won him applause. Jordan would be in a better position with a simple routine of songs and dances. His system of telling old stories under self-imposed protest defeats its own purpose.

Rush.

OUT OF TOWN

Hugh J. Emmett.
Ventriloquist.
 27 Mins.; Full Stage.
 Keith's, Philadelphia.

Emmett comes from the west with an act that is away from the usual run in make-up and ranking well up as to class. He uses but two "dummies," a little girl and the "bad boy." The latter acts as the principal for the comedy effects and the talk is well arranged. Emmett holds conversation with the boy while apparently reading a newspaper and holding a cigar in his mouth, following closely the style of Arthur Prince, the English ventriloquist, though Emmett may never have seen the foreigner. He secures a clear, tone and the material is cleanly handled. Only once does he fall back into the old line, and that is in talking to the "boy on the roof." The talk in this does not help, but he secures excellent results later when the "boy" joins in at the finish of the chorus of a song by the little girl. The "roof stuff" could be dropped, cutting the act a little without hurting it. The talk with the girl is not clear, but it is cleverly covered by some repartee with the boy who has been placed in a box. The presence of Hildred Emmett at the piano adds novelty and attractiveness to the act, for she is nice to look upon and a good pianist. A bit of cutting, that mentioned above being the most likely place, would bring this act into first-class shape. It was very well liked here without gaining any help from position on the bill, and it should meet with favor generally.

(George M. Young.)

(Continued on page 25.)

Hurtig & Seamon will give up their present quarters in 42d Street near Broadway May 1, and move to the Gaiety Theatre Building, 46th Street and Broadway, where the general offices of the Columbia Amusement Co. are located.

THE GOLDEN GIRL.

Chicago, March 18.

"The Golden Girl," the newest La Salle Theatre production launched by Mort. H. Singer, is a revelation of glittering magnificence. Mr. Singer's previous achievements are outclassed by it. The piece is the work of Will Hough, Frank Adams and Jos. E. Howard.

There is a marked resemblance in nearly all the recent "books" staged at the La Salle. The latest piece has a little of "A Stubborn Cinderella" suggested, particularly the "dream." The story might be well defined as a good example in musical comedy. The scene is laid at the United States Military Academy at West Point. One setting does for the three acts, the last running only about five minutes. The ward of two veterans, one a southerner and the other a northerner, is in love with two cadets, one hailing from Dixie Land, and the other a northerner. The girl, Dixie Columbia (Winona Winter) trifles with her own heart and prefers to marry some one who performs something heroic. The Confederate's choice is a young cadet named Fisk (Harold Crane), not brave but very rich. He threatens to turn everything into gold, and he does. The finale transforms everything in sight into gold. Even the house has a layer of the yellow tinge, and the entire company is shown clad in golden raiment, while golden strips descend from the flies almost covering everything, a wonderfully beautiful effect.

There are several "dreams." In one, the ancestors of the other lover, Capt. Carter, a yearling (Harry Tighe), appear. They are made up as a convict, pirate, money maniac and nihilist.

Wm. Robinson is most amusing at times as the maniac, and scored with a laughing song. Johnny Fogarty played the pirate "Cissy" well, and brought much laughter. One of the important features is the taking of moving pictures of an Indian encampment. It is a very pretty and effective number. The other delightful contribution is a dance by two men and two women. The comedy in many instances is wholesome, but light in treatment. It is not very humorous, but well constructed and daintily delivered.

There is more serious plot in this piece than heretofore disclosed in any La Salle show. The dialog is brisk most of the time.

Winona Winter is girlish and full of charm. Harry Tighe did very well, much better in action than vocally. Helen Cullinan is petite and possessed of a pretty voice. She is another newcomer, and is destined to become a favorite also. As the old veteran, James Bradbury was excellent. Hamilton Coleman, in a contrasting eccentric part played with discretion. Joseph Herbert, Jr., is making progress in a juvenile part, and two or three others in cadet attire, gave color to the surroundings.

There are several melodious numbers. One popular hit is "I Think I Hear a Woodpecker Knocking on My Family Tree." It closely resembles a song heard at the vaudeville theatres. "Don't Forget the Girl You Left Behind," and "The Land of Used-to Be" are tuneful. So is "Wine, Woman and Song," an allegorical arrangement. "The Golden Transformation" instrumental conception is probably the best effort at orchestration heard in the La Salle for a long time.

BON TONS.

A pointed illustration has arisen between managers on one burlesque circuit, both looked upon as leaders in the Wheel they are members of, through the return of Weber & Rush's "Bon Tons" to the Murray Hill. The illustration is unavoidable, for it could not be a comparison, "The Bon Tons" falling so far below the standard set by Sam Scribner's "Big Show" that anything but illustration would be futile.

At the commencement of the season Scribner's "Big Show" had a competent cast, but no "show." At the same time Weber & Rush's "Bon Tons" had something of a "show" but no competent cast. Both played around New York in the late summer at the same time.

The Scribner show was improved by its manager spending money on it until "The Big Show" returned to New York a "show" in every respect. "The Bon Tons" has been cheapened without the "show" part being helped in any way, until it comes back to the big city exactly the reverse of the Scribner organization.

When "The Bon Tons" played the Star, Brooklyn, at the season's commencement, the show looked bright, and it was pleasing. Two or three new people in it gave much strength, but they were replaced immediately, and "The Bon Tons" has again gone through a season depending upon the drawing powers of Frances Clare, its principal woman, for favorable notice and profits.

With the exception of a few changes in "numbers" and cast, the "production" remains the same. Emily Miles, a former chorus girl in the same troupe, is the new "principal boy" in the burlesque, having a part also in the opener, with the finale number to lead. In the burlesque Miss Miles has the opening song, "Meet Me In Rose Time." Miss Miles is a very pretty girl, but that lets her out entirely.

Harry Wood and Harvey Green again take their places, held last season, with the same tiresome done-to-death "imaginary" talk handled by Green in the "Affinity Beach" first part, while the table scene, also held over, is dragged out beyond all length. In the olio, Wood and Green do much better, having a Hebrew act, with Woods as the character comedian, both in evening dress, one parodying the songs or recitations of the other. They are putting up a fair brand of an act, although Greene as the "straight" hurts himself by an affected and monotonous voice. He could benefit his performance greatly if he would vary the tones by inflection or take a few lessons in elocution.

Guy Rawson is the chief comedian, working and singing well, his singing especially showing a strengthening in the vocal department. Rawson wrote the bur-

The production is the biggest ever shown in a musical comedy stock theatre in Chicago, and its nearest competitor was David Henderson in his glorious extravaganza days at the Chicago Opera House.

Mr. Singer has been very lavish in costume displays and other embellishment. He has scooped everything previously exploited by himself and made "The Golden Girl," not only a diverting entertainment, but something worth admiring and seeing over again.

Frank Wiesberg.

lesque, "The Squaw Girl's Round Up," and it is much the better of the two pieces.

There are three good looking girls in the chorus, and thirteen others are the opposite. Two of the lucky ones are in "The Six English Bar Maids," who brought over with them "Hello, People," sung in the first part opening, and the song hit of "Havana" at the Casino. One of the two, the shorter one, is the best worker in the ranks, and the best high kicker in the act the "Barmaids" do.

The magnetism of Miss Clare is still the foundation of "The Bon Tons." She is doing excellent work in the show, and handling her voice, a peculiar one, exceptionally well, holding it down to a conversational level whenever possible.

This makes itself evident mostly in Rawson and Clare's olio sketch, "Just Kids," a piece containing too much pathos, but contrasting well in the burlesque routine surrounding it. Were Rawson and Clare to chop down the pathetic finale a bit, insert more "kid" comedy and jokes, they would have a very nice act for vaudeville. They are one of the few acts in burlesque carrying a special setting.

An old song, "Take Me Out to the Ball Game," is retained, and one of the many led by Miss Clare in the burlesque. She kicks a football into the audience, obtaining many encores in this way. Were she to kick it straight out every time instead of to the roof about twice in three attempts, there would be even more encores, but among girls, Frances may be ranked as one of our dandiest kickers, for she does it in tights, blue tights. Though the object is to show the "figger" or give her kicking possibilities without being hampered by skirts, she does not look nearly as well in the fleshings as in the pretty suit worn over them just before uncovering.

Frances Clare is the second leading woman to appear this season in tights without any possible occasion for them. The other was cute little Mollie Williams of "The Behman Show." Whether the Misses Williams or Clare rest under the impression tights help them or no, each is foolish to wear them—for any manager. The tights take away from the dignity of both, and any woman of ability in burlesque can maintain a certain dignity in burlesque, regardless, if she is not over-anxious to show her legs, a fault with Miss Clare, especially in the song "Will You," when she whirls her skirts to show blended pink colored fleshings running up beyond her underdressing. The best thing ambitious girls in burlesque can do (and this goes for Miss Williams, Miss Clare, or any others) is to study themselves for the future, allowing the box office to take care of itself. The managers are interested in no one beyond the place where the treasurer sits.

A strong olio act with "The Bon Tons" is Niblo and Spencer, both first grade dancers. Miss Spencer has greatly helped her appearance through a new first part dress.

There are but five of "The Domino's" mirrors left for the "Salome" dance, performed by Minnie Cook, as well as the majority of the "Salomers" have done. One of the mirrors is cracked. The management might crack the others to make them uniform in appearance, or throw the damaged glass out.

Sime.

MORNING, NOON AND NIGHT.

In working Mortimer M. Thiese's popular priced musical show, "Morning, Noon and Night" into a burlesque offering a good many of the familiar rules applied to Wheel productions have been disregarded. There is lacking the usual speed and variety of "numbers" and the comedy is subdued. The girl interest is also subordinated, but the show has plenty of novelty and enough amusement to keep it running to a good average of entertainment. And above all, it is absolutely clean.

Some of the equipment of "The Two Islands," a Thiese offering which had a short run at the Circle Theatre, New York, a year ago, is employed. Two scenes are taken from that piece, as well as some of the costumes.

Teddy Burns is the principal comedian. He has a novel character, that of a lazy, stupid burglar who is always looking for work at his trade, but insists upon following the rules of his union as to hours of work, and the like. Burns plays the part with a good deal of skill, making it a valuable comedy creation. It filled the requirements of the familiar "tramp" role while giving the piece a touch of novelty. Burns appeared for a few minutes in evening clothes during an olio sketch, "New Year's at the Club" (New Acts), a rather neat vehicle for the introduction of a male quartet.

Sam Mann was a conventional Hebrew, rather forcing the comedy of the part. He had a poor entrance. Coming upon the stage without preparation, he gained no notice, and in consequence the three minutes of solid talk which followed his appearance, fell flat. This unfortunate introduction worked against him during the entire act. A trick entrance would make the way infinitely easier for him.

Vinnie Henshaw, the important woman principal, had little enough to do. Except for the display of several really startling costumes and the singing of a capital number, "Take Me Into a Picture Show," where she did a "tough girl" bit, she missed real prominence. What she had to do, however, she handled gracefully and added to the prettiness of several stage pictures. Through the whole show the women are subordinated, but the men who have the center of the stage pretty generally managed to keep up the laughter. A real laughing show is a good deal of a rarity, and on this score the Thiese arrangement works out satisfactorily. Virginia Ware was an altogether attractive soubrette. She is a sprightly little person and makes an agreeable principal. Her bathing girl number was one of the prettiest pictures of the evening. Bert Jack was a conventional "straight" with a good deal of talking to do, and the Excelsior Quartet were pleasingly noticeable during the numbers and in their sketch.

The olio is run off by a novel scheme. A morning vaudeville rehearsal is called, and the specialties are given on the bare stage. The comedy is well supplied in this part by Burns as a "hick," Mann is the German orchestra leader (a better character than the Hebrew), and Jack, the stage manager. An unnamed comedian played "props" in this part, making an excellent foil, while Bertina Wilson and Irene Gregg drew down large laughs in a burlesque "sister" act.

Rush.

LINCOLN SQUARE.

They have surrounded James J. Jeffries with a first class show in this, his second week at the house. It would probably have helped more had this been the case last week, but better late than never. The champion continues to do business for the house. It was not capacity Wednesday night, but it was not a great distance from it. As to Jeffries the audience was quite as enthusiastic as at his first appearance. They greeted him with cheers, followed his various training exercises with the greatest interest and wound up by demanding a speech. Jeff has increased his speech a word or two.

The bill proper is "ladies' day" all the way. There are three "single women" acts and two in which nothing else figures. The three are Ina Claire, Willa Holt Wakefield and Clarice Vance. Each scored heavily. Miss Wakefield opened after the intermission. The audience was allowed plenty of time to be seated. She was given a warm reception on her appearance and the applause continued at intervals through the act. Miss Wakefield was forced to come back to the piano, and then bow her thanks over a huge basket of greens all bedecked with Irish flags. A pleasing part of Miss Wakefield's success must have been to her that it did not come from one portion of the house, but from all over, and the applause had the solid ring. It also appears to be a certainty that Miss Wakefield's name in the lights carries weight, judging from her reception.

Clarice Vance had to play a rough game in the next to closing position, following "The World's Champion." The best that may be said of Miss Vance is that she didn't lose over five people, and was obliged to sing just that many songs. Clarice could have gone one more easily. She has two or three new numbers, each very good. One called "Dorando" (an Italian lyric, new for the singer) hit the house pretty strong. Why talk of songs? Give Clarice Vance half a start with any song and she'll put it over, and without any fuss, either.

Ina Claire was the first of the female trio to appear, and while she was not the big success that her more seasoned sister artists were, she did exceedingly well. The girl sings three songs before her Lauder impersonation and passed on these alone. While it is impossible for her to get the Scotchman's voice, her impersonation is about the best idea of the comedian that has been given.

Mayme Gehruo and Co. rode through nicely with her southern California piece "June." There is very little to the act besides Miss Gehruo, but that is all that is necessary.

Maude Odell and Co. closed the first half. When you can go out, take a walk and smoke after the act, it doesn't seem so bad.

John F. Clarke, with his extemporaneous verses, had the house good natured early in the evening. Yamamoto and Koyoshi, and Delmore and Lee also programmed.

The Mystic Shriners will have a benefit performance on the evening of April 22 at the Metropolitan Opera House. The purpose is to raise \$5,000 to send The Patrol to the Imperial Council at Louisville. The expense is about \$50 each for sixty men.

HAMMERSTEIN'S.

There is a first class show at the Victoria this week, with half a dozen standard names to give assurance of real entertainment.

Honors went to Montgomery and Moore next to closing the show, while there was little difference, to judge from in the reception of Smith and Campbell and Agnes Scott and Horace Wright. Wilbur Mack and Nella Walker, playing the house for the first time, easily drew down second honors in this fast company. Elsie Fay and Lydia Barry (New Acts) opened with a whoop and did nicely with their cross talk, but fell off a little toward the middle of the offering.

The Labrakans opened. The pair do well with their acrobatic clowning and a mite of a trained dog with a whole routine of novel comedy tricks put them over by a nice margin. The Brittons followed, for some reason failing Monday evening to win their usual quantity of applause, perhaps due to the early position.

The simple, girlish charm of Agnes Scott caught the attention immediately, and the pretty sketch, "The Wall Between," held it to the delightful picture at the close. Miss Scott is a model of subdued grace and dominates every minute of the dainty playlet. Its reception at Hammerstein's is the best test of its universal appeal.

Smith and Campbell have a comedy geni in their "Camping Out." As always, their conversation is laugh compelling, but in the present arrangement they have one advantage over their previous vehicles—a comedy situation to serve as background for the funniments. They establish a basis for laughs immediately upon the entrance, and never let the situation get away from them. Smith and Campbell have moved the sidewalk conversation act a step forward in development.

The Karno Co. uses "The Early Birds," less popular than their other pantomime, "A Night in an English Music Hall," but attractive enough through its fast action and speedy acrobatics to carry it. The organization is working in splendid form. Albert Weston as the "Bully" puts a quantity of grim realism into the character. Will Stanley's "Isaacstein" is a strong bit of work in an unnecessarily gruesome way.

Wilbur Mack and Nella Walker did extremely well closing the early half of the show. Monday night they took half a dozen bows and then Mr. Mack made a little curtain speech. The pair have youthful good looks and a smooth, easy way of delivering their neat patter. Just a faint suggestion of story holds the offering together, and gives their relations some degree of plausibility. Mr. Mack's two songs and a pretty dance at the finish gave the team a splendid send off at their first appearance in Hammerstein's.

Florence Moore has replaced her number, "Tenny," with a capital "coon" song having a catchy "rag" swing and comedy lyrics. It was good for four encores Monday night. They hold to their fast handling of comedy and variety of incident without pause. Monday evening they held the stage twenty-five minutes, including a screaming finish in "One."

Princess Rajah is outstaying her welcome. This week there was a noticeable thinning out in the audience through her act.

Rush.

AMERICAN.

The show at the American this week works out well. Saharet and Brothers Wynne were the acts, both passing, which helped the bill along.

The American's "Song Contest," which Sam Tauber coyly announces, is held solely to promote the interests of the amateur song writers whom the hard-hearted music publishers refuse to recognize, proved rather satisfactory. After listening to five of the amateurs' efforts, however, the music publishers will be voted not such a bad little bunch of fellows, at that. It is hardly worth while going into detail over the affair. Nothing startling was uncovered. In almost every case the music was far superior to the lyrics, which were all very poor. "The Nicolet Girl," a novelty number, was the best of the lot.

The real hit of the show fell to McMahon and Chappelle. Miss Chappelle is not working this week, but her name stands. She has a capable substitute who has played with McMahon before. The "two-act" alone is given. The talk in front of the station is as laughable as ever. A great portion of the comedy springs from the manner in which McMahon puts it over. The song and dance at the finish brought the couple back until Tim had to get down to work and do some real dancing (pretty tough when you're twenty pounds overweight).

Grace Cameron is playing a return at the house, putting over four songs and getting results. The "Dolly Dimple" number continues a sure fire for her, even with the now rather out-of-date burlesque sheath gown.

Miss Cameron has a pretty opening song, but is dressing it horribly. It gives her the one chance she has for wearing a pretty frock, and she should take advantage of it.

Billy Dillon, second week, sang all but three of his thousand songs and managed to make them count, despite the handicap of a new orchestra leader, who had also done a little something to almost every other act on the bill. Billy was a big hit, and sang only as many songs as the house demanded, but sometimes it is better to leave them demanding. One song less would have been much better.

John Rice and Sally Cohen had no easy time of it following the long show, but they squeezed plenty of laughs out of "A Bachelor's Wife," and can offer no complaint as to their reception.

Campbell and Barber, second week, were at the bottom of the list. The new combination have framed up a bicycle act that is full of new comedy ideas. Barber does some can, snappy straight riding, while Campbell is quite the funniest clown cyclist seen. He has one or two new things in the fall line that look like sure life-shorteners.

Stuart Kollins and the Carmen Sisters were also on too late for a fair showing, but managed to get through with the banjo playing (Note: "Dixie" went by without a ripple).

Zimmer started things off with a very good light juggling number. His best work was with the bounding balls. No better work with them has been shown.

Mr. and Mrs. Harry Thorne still get laughs with "An Uptown Flat." Black and Jones danced. The illustrated songs flopped.

Dash.

BIJOU.

In the few weeks the Bijou has been devoted to popular priced vaudeville there has been an improvement in the class of audiences that must be noticeable even to the most unobserving. An inspection of the orchestra floor, filled to about three-quarters Tuesday night, makes the change apparent at once. Along with the better class of patronage the demand for grotesque comedy has decreased. The straight acrobatic offering of the Four Lukens, the headline act of this week's bill, was the favorite. If that were not sufficient evidence of advancement, in quality of patronage, the quickness with which the house caught the points of Connelly and Bannon's travesty, "The Battle of Too Soon" and the reception of Dick and Alice McAvoy's quiet little dancing and singing sketch was convincing.

The Bijou seems to have attracted an unusually intelligent clientele. It is by all odds the keenest audience attending the popular priced houses in this vicinity. Perhaps this is because the house management makes its bid for the better class of visitors. The show is nicely handled and every convenience of the more expensive theatres is at the command of the audience.

There is no padding in this week's show. It's a well-selected vaudeville bill. Clotilde and Montrose open with a comedy acrobatic turn. Bert Danson (New Acts), "English character comedian," follows. Dick and Alice McAvoy are No. 3.

The last-named couple have the foundation of a very neat number. A special setting shows Herald Square with a newsstand set up in the centre of the stage. Dick McAvoy is a newsboy and bootblack. His partner, in neat street dress, seats herself on the bootblack's chair and the process of having her shoes blacked furnishes the excuse for cross talk between the pair. She later makes a change into a "tough girl" character and there is further talk. A banjo duet makes the close. The two handle talk very nicely, but their material could be improved. Most of it is old. Dick McAvoy might also work his few acrobatic feats into an eccentric dance. The pair did twenty minutes at the Bijou without any "stalling" and left the audience demanding more. They should have no trouble at all in keeping busy on the smaller time.

Musical Parshley offers a bright musical turn. His work on the xylophone is particularly good. He uses racy, ragtime selections and makes a distinct departure by avoiding the conventional numbers so common on that instrument. A female singer off stage who warbled the melody of "I Wish I Had a Girl" as he played on the glasses, contributed not a little to his reception at the close. The singer might have been allowed to disengage herself during the encore.

The Four Lukens were a strong feature. The act does not run over twelve minutes or so, but that time is filled with a splendid routine of casting feats. A double pirouette by one of the two flyers evoked applause and the "loop-the-loop" at the finish rounded the turn out with a big hit to its credit.

Gotham Comedy Quartet and Connelly and Bannon, New Acts.

Rush.

WHEN NOT OTHERWISE INDICATED.

"B. R.," "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Baader, La Valle, Trio, Orpheum, Minneapolis;
 20, Orpheum, Sioux City.
 Baraban Russian Troupe, 100 E. 116th, N. Y.
 Bachman, Maria, Grand, Los Angeles, Indef.
 Baernstein, Harry, Bijou, Racine, Wis., Indef.

NAT C. BAKER

"SOME ITALIANO COMIQUE."
Western Vaudeville Association Time.

Baldwin & Shea, Marlon, Marlon, 'O.; 29, Orpheum, Zanesville, O.
Ball & Marshall, Bijou, Muskegon, Mich., 22, Temple, Detroit.
Barber & Palmer, 617 N. 22d, South Omaha, Neb.
Barrett & Belle, New Century Giria, B. R.
Barr, & Wolford, Keith's, Columbus, O.; 29, Lyric, Dayton, O.
Barnes, T. Roy, & Bessie Crawford, Empire, Hoboken; 29, Empire, Patterson.
Barnes & Conway, City Sports, B. R.
Barnes & Levina, Castle, Bloomington, Ill.
Barr, Richards & Co., G. O. H., Syracuse; 22, Keith's, Phila.
Barron, Rube, 20 E. 88th, N. Y.
Barrett Sisters, 1964 N. 31st, Phila.
Barrett, Marjorie, Majestic, Denver.
Bart, Louis, W., Orpheum, Chattanooga, Tenn.
Batro, McCoe, 119 North Second, Reading.
Baxter & La Conda, 1610 Carson, Pittsburg.
Beam, Will, 1553 B'way, N. Y.
Bean, Wm. C., 150 Oxford, London, Eng.
Be Anos, The, 3442 Charlton, Chicago.
Beard, Billy, 1401 Darton, Savannah, Ga.
Beaulieu, Maridor, & Co., Victor House, Chicago.
Bedell, Walter, & Co., Crystal, Denver.
Buckley, John, Bijou, Green Bay, Wla.
Buhler, C. H., 1363 Putnam, Brooklyn, N. Y.
Burgess, Harvey J., 627 Trenton, Wilkinsburg Sta., Pittsburg.
Burns & Emerson, 1 Place Boledien, Paris.
Burt, Glen, City Sports, B. R.
Burt, Laura, & Co., Shubert, Utica.; 29, Chase's, Wash.
Burton & Burton, Al Reeves, B. R.
Burton, Hughes & Lurton, 552 Stanton, Niles, O.
Bush, John, Orpheum, Orpheum, Allentown; 29, Orpheum, Harrisburg.
Bush & Peyser, 1354 55th, Brooklyn.
Butler & Bassett, Poll's, Hartford; 29, Poll's, Springfield.
Buxton, Chas., Crystal, Menasha, Wis. Indef.
Byers & Herzog, 364 E. 1st, Wisc. Indef.
Byrne Golson Players, Garrick, Burlington, Ia.; 29, Bijou, Iowa City, Ia.
Byron & Langdon, Orpheum, Salt Lake.

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Caezar, Mysterious, & Co., 29, Elite, Winnipeg.
Cabill, William, 806 7th, Brooklyn.
Cain Sisters, Empire, Youngstown, O. Indef.

Becher & Mayo, Star, Roanoke, Va.
Beeson, Lulu, 29, Orpheum, Denver.
Belmel, Musical, 340 E. 87th, N. Y.
Bell Boys Trio, New York Stars, B. R.
Bell, Chas. H., Majestic, Montgomery; 22, Majestic, Birmingham.
Bell, Arthur H., Princess, Niagara Falls.
Belford, Al G., Park, Fort Chester, N. Y., indef.
Bellmonte, Harry & Pearl, Haymarket, Chicago.
Bennett Sisters, Irwin's Big Show, B. R.
Bennett, Laura, Majestic, Birmingham; 22, Majestic, Little Rock.
Bennetts Bros., 206 W. 67th, N. Y., c/o Williams.
Bernard, Valerie, Chase's, Washington; 29, Colonial, N. Y.
Bernhard & Siefert, 955 S. High, Columbus, O.
Bernice & Howard, 3007 Calmet, Chicago.
Bernier & Stella, 22, Haywood, Providence.
Berol, William, c/o H. Lehman, 100 Johnson, Union Course, Boro Queens, N. Y.
Berry, Ed & Bro., Bennett's, Hamilton; 29, Alpha, Erie, Pa.
Behrend, Musical, 62 Springfield, Newark.
Bellicair Bros., G. O. H., Pittsburg; 29, Temple, Detroit.
Berliner, Vera, Majestic, Chicago.
Bertina & Brockway, 311 Third, N. Y.
BHF & Alg. O. Park, Fort Chester, N. Y.
Big City Quartet, Chase's, Washington; 29, Keith's, Phila.
Bijon Comedy Trio, Arcade, Toledo, O.; 29, Princess, Cleveland.
Blaney & Wolfe, 257 W. 44th, N. Y.
Bingham, Wills, Beacon, Newville, Mass.
Bliss, E. J., Enter, Fall River, Mass.
Black & White Trio, 405 Columbus, N. Y.
Black & Jones, 113 W. 80th, N. Y.
Black, Chas., Miss New York, Jr., Co., B. R.
Blessings, The, Orpheum, San Francisco.
Bloom, Harry, Golden Crook Co., B. R.
Blum, Myrtelene, C. & Co., 23 Second St., N. Y.
Blumbe, T. J., 22, Maiden, Cgd, Rapids.
Blum, Bonna, Brrr, Wilmington, Del.
29, Colonial, Norfolk, Va.
Binney & Chapman, Star, Ensley, Ala.
Blackbuck Quartet, Alhambra, N. Y.; 29, Greenpoint, Brooklyn.
Booth-Gordon Trio, 1553 B'way, N. Y.
Boland & W. Irwin's Majestic, B. R.
Bonner, Cherry & Girls, Rialto Bouders, B. R.
Borden, Zeno, & Haydn Bros., 502 Chase, Joliet, Ill.
Bouides & Quiln, Toms River, N. J.
Boutin & Tillson, Pol's, Hartford; 29, Maryland, Baltimore.
Bowers & Bowers, 2 Oliver pl., Everett, Mass.
Bowers, Walters & Crooker, Orpheum, Oakland.
Bower Comedy Quartet, Runaway Girls, B. R.
Bowen Bro., 1553 B'way, N. Y.
Boyce, Jack, Victoria, Baltimore; 29, Lubin's, Phila.
Boys in Two, 1280 So. Decatur, Montgomery, Ala.
Boys in Blue, Colonial, N. Y.; 29, Orpheum, Brooklyn.
Bradley & Davis, Dreamland, Sault Ste. Marie, Mich.
Brady & Mahoney, Irwin's Big Show, B. R.
Bradford's, The, 230 W. 41st, N. Y.
Branch, William, 110 Stockton, W. Pittsburg.
Breakway Barlows, 201 E. 14th, N. Y.
Breen, Harry, Orpheum, Atlanta; 29, Colonial, Norfolk, Va.

Brennon, Herbert, & Downing, Helen, Lyric, Danville, Ill.; 29, Bijou, Winnepeg.

Bingham, Anna R., 28 Exchange, Binghamton.

Brinkleys, The, 424 W. 38th, N. Y.

Britton, Sadie, Coliseum, Burlington, Ia., *indef.*

Brock, Temple & Co., 28 W. 31st, N. Y.

Brooks & Denton, 670 6th, N. Y.

Brooks & Jeannette, 30 E. 118th, N. Y.

Brown & Sheffall, 349 W. 50th, N. Y.

Brownies, The, R. F. D. No. 8, Topeka, Kas.

Brunettes, Ceyling, 221 Cross, Lowell, Mass.

Bryant & Saville, Bijou, Springfield, Ill.

Burke, John P., Empire, DeCATUR, Ill., *indef.*

Burke & Urline, 636 Blvd. W. Phila.

Buckley, John, Bijou, Green Bay, Wis.

Buehler, H. H., 283 Park, Brooklyn, N. Y.

Burgess, Harvey J., 627 Trenton, Wilkinsburg Sta., Pittsburg.

Burns & Emerson, 1 Place **Boulevard, Paris.**

Burt, Glen, City Sports, B. R.

Burt, Laura, & Co., Shubert, Utica.; 29, Chase's, Wash.

Burton & Burton, Al Reeves, B. R.

Burton, Hughes & Burton, 832 Stanton, Niles, O.

Bush, John, Trio, Orpheum, Allentown; 29, Orpheum, Harrisburg.

Rush & Peyser, 1354 55th, Brooklyn.

Butler & Bassett, Poll's, Hartford; 29, Poll's, Springfield.

Buxton, Chas., Crystal, Menasha, Wis., *indef.*

Burns & Emerson, 1 Place **Boulevard, Paris.**

Byrne, Oscar, Players, Garrick, Burlington, Ia.; 29, Bijou, Iowa City, Ia.

Byron & Langdon, Orpheum, Salt Lake.

Caesar, Mysterious, & Co., 29, Elite, Winnipeg.
Cabill, William, 806 7th, Brooklyn.
Cain Sisters, Empire, Youngstown, O., indef.

Callan & Smith, Grand, Portland.
Cameron & Byrne, 91 Bartlette, San Francisco.
Campbell & Brady, Hastings' Big Show, B. R.
Campbell, Emerin, & Yates, Aubrey, 29, Temple, Detroit.
Carr Trio, Yale, Kansas City.
Carberry Bros., Colonial, Norfolk, Va.; 20, Colonial, Richmond.
Carrillo Leo, c/o Variety, N. Y.
Carrays, The, 19, Perry, Pittsburgh.
Carle, Hilda, & Co., Blue Ribbons, B. R.
Carol Sisters, Serenaders, B. R.
Carlin, Rose, 514 Lenox ave., N. Y.
Carroll & Cooke, Novelty, Vallejo, Cal.
Carroll, Nettie, Trio, Barnum-Bailey, C. R.
Carroll, George, 183, Orpheum, Portland.
Carter, Chas. J., Milton, Queens, Sydney, Aus.
Carter, Lillian, Irwin's Majestics, B. R.
Carters, The, 94 6th St., La Salle, Ill.
Carey & Stamps, 52 Court, Brooklyn, N. Y.
Casad & De Verne, 312 Valley, Dayton, O.
Castellene & Brown, Music, Chicago.
Caufield & Driver, Knickerbocker, B. R.
Cecil, 74 Grove rd., Clapham Park, London.
Chameroys, The, 1351 43d, Borough Pk., Brooklyn.
Chase, J. Percy, Bijou, Oskosh, Wis., indef.
Chatham, Jim, Irwin's Majestics, B. R.
Chapman Sisters, Avenue Girls, B. R.
Cherle, Doris, 23 E. 96th, N. Y. C.
Chervais, Louis, 1833 Broadway, N. Y.
Chick & Chicklets, Miner's Americans, B. R.
Chinko, Orpheum, Butte.
Chinquella & Newell, Marlon, Marlon, O.
Christy & Willie, Trent, Trenton; 22, Cook's, Rochester.
Church City Four, Strolling Players, B. R.
Church, Secretor, Orpheum, Memphis; 29, Orpheum, New Orleans.
Clark & Turner, 146 W. 64th, N. Y.
Clarke, Harry, Coronet Court, Liverpool, Eng.
Clayton & Drew, Jeffers, Saginaw, Mich.; 22, Majestic, Lansing.
Clermontas, The, O. E., Carbonade, Pa.
Clements, Claude & Marlon, 91 Beachland, Beverly Beach, Mass.
Clifford & Aimes, 2806 North Gray, Louisville, Ky.
Clifford & Burke, Keith's, Cleveland; 22, Shea's, Buffalo.
Clipper Comedy Quartet, Temple, Grand Rapids; 29, Bijou, Muskegon, Mich.
Clippard, Thomas, Trio, Broadway, Camden, N. J.; 29, Orpheum, Altoona, Pa.
Clyo & Rochelle, 87 Park, Attleboro, Mass.
Coates, Threco, G. O. H., Reading, Pa.
Cogan & Bancroft, 1553 B'way, N. Y.
Cohen, Tillie, 29, Majestic, Kansas City.
Colby, Mr. and Mrs. Franklyn, Orpheum, St. Paul; 29, Orpheum, Minneapolis.
Cole, Will, 35 4th, Brooklyn, N. Y.
Cole & Clements, Saymore Hotel, Phila.
Collins & Brown, Orpheum, Butte.
Coleman & Lamont, Hippo., Birmingham.
Colonial Septet, Empire, Sunderland, Eng.; 29, Palace, Dundee, Scot.
Colonial Quartet, 1825 Page, San Francisco.
Columbia Trio, Trio De Rue Bros', Minstrels.
Columbians, Five, 128 Midland, Findlay, O.
Comrades, Four, 834 Trinity, N. Y. O.
Conley, Anna & Edie, Bennett's, Hamilton; 29, Bennett's, Ottawa.
Conn, Downey & Willard, 484 Wabash, Detroit.
Copper, John, 110 Wyckoff, Brooklyn, N. Y.; 29, Orpheum, Montreal.
Copp, C. J., C. J. Poll's, Wilkes-Barre.
29, Majestic, Johnstown, Pa.
Conway & Leland, Stockholm, Sweden.
Cook, Frank, Austin & Stones, Boston, indef.
Cook & Madison, Casino, N. Y., indef.
Cook, Joe, & Bro., Orpheum, Kansas City.
Cooper, Harry L., Williams' Imperials, B. R.
Cooper, Stone, Orpheum, Yonkers; 29, Orpheum, Yonkers.
Cosmar, Mr. & Mrs. John, 906 W. 121st, N. Y.
Country Club, Bennett's, Montreal; 29, Shea's, Buffalo.
Courtney & Dunn, 232 E. 18th, N. Y.
Cowper, Jimmie, 86 Carroll, Elmhurst.
Crawford & Manning, 115 Lawrence, Brooklyn.
Crawford, Pat, El Henry Minstrels.
Craig, Musical, Majestic, Ft. Worth.
Cremes, De Witt, 633 Church, Ann Arbor, Mich.
Creo & Co., 1404 Bole, Phila.
Cressy & Dayne, Shea's, Buffalo; 29, Shea's, Toronto.
Crispin, Dick, & Co., 29, Orpheum, St. Paul.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Rob, Broadway Gaiety Girls, B. R.
Cunningham & Marlon, Poll's, Bridgeport; 29, Poll's, Waterbury.
Curtis, Sam J., & Co., Lyric, Dayton, O.; 29, Orpheum, Atlanta.
Curtis, Sisters, Bouffes, Bodelas, Bordeaux, France.
Cutty's, Musical, Orpheum, Brooklyn; 29, Adam's, N. Y.

D

Dainty Four, 242 W. 43d, N. Y.
D'Alvino, Rocky Point, R. I., indef.
Dale, Doris, Bijou, Syracuse, N. Y.
Daly & O'Brien, 1534 B'way, N. Y.
Daly's Company Choir, 1440 B'way, N. Y.
Dare, Harry, 325 E. 14th, N. Y.
Darrow, Stuart, Mr. & Mrs., Proctor's, Albany;
29, G. O. Hl, Syracuse.
Dartney, Grace, Lagos House, Fairfield Rd., Vic-
toria, B. C.
Davenport, Ethel, Fulton, Brooklyn.
Davis, Edwards, Poll's, Springfield; 29, Poll's,
Worcester.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis Bros., Hi Henry Minstreals.
Dawson & Whitfield, 346 E. 58th, N. Y.
Day, Clara, Mozart, 41st, indef.
Deas & Deas, 253 W. 10th, N. Y.
Deaton, Chas. W., 815 Sylvanle, St. Joseph, Mo.
Deaves, Harry, & Co., 22, Los Angeles, Los An-
geles, Cal.
Dell & Miller, Hippo., Buffalo, indef.
De Grotiau, Wm. B., 1 Ashton sq., Lynn, Mass.
De Faye Sisters, 47 E. 28th, N. Y.
De Fox & East, 2319 B'way, Indianapolis.
De Hollis & Valora, Colonial Belles, B. E.
De Luson, Zelle, Orpheum, Los Angeles.
De Vaux, Wells G., Crystal, Denver, indef.
Delmar & Delmar, Bell Circus, Mexico, indef.
Delmore & Darrell, 1515 9th Ave., East, Oakland.
Delmore, Moses, 418 W. Adams, Chicago.
Delmore, O. E., 1000 Broadway, N. Y.
Delton, Al H., 638 19th, Milwaukee, W. E.
Deltons, Three, 261 W. 58th, N. Y.
Demacos, The, 112 North 9th, Phila.
Demonio & Belle, Englewood, N. J., indef.
Dempsays, The, 811 Turf, San Francisco.
Desmond Sisters, 605 Milton, San Diego, Cal.
Desno, Rose, 1000 Broadway, N. Y.
Dennas, Louis, 22 San Carlos, E. K. West, Fla.
Deonso Bros., Mar., Hippo., London, Eng.
Derenda & Green, 287 Stark, Portland, Ore.
Desmond Trio, c/o Friers, 24 E. 20th, N. Y.
De Vere & Greenwood, 9 Maple Park, Newton
Centre, Mass.
De Vries, Thomas, & Co., 4572 Yates, Denver.
Devlin & Ellwood, Majestic, Galveston.
De Yonng, Tom, 156 E. 113th, N. Y.
Diamond Jim, Kentucky Belles, B. E.
Dickinson, Rube, 2910 Vine, Lincoln, Neb.
Diercke Bros., Majestic, Ft. Worth; 29, Majes-
tic, Dallas.
Dilla & Templeton, Grand, Cleveland.
Diston, Madeline, Scranton, Pa.
Dixie, Harris & Francis, 243 Jefferson, Decatur,
Ill.
Dixon, Bowers & Dixon, 756 8th Ave., N. Y.
Donnelly & Rottal, New York Stars, B. E.
Doherty Sisters, K. & P.'s 5th Ave., N. Y.
Doherty & Harlowe, 296 Broad, Brooklyn, N. Y.
Donald, Carol, Lincoln Apts., Atlantic City.
Donavan & Mackin, 305 W. 43d, N. Y.
Donavan & Arnold, Keith's, Boston.
Donigan, John, 2538 Cedar, Phila.
Dorsch & Russell, Bijou, Jackson, Mich.; 29, Ma-
jestic, Ann Arbor.
Dotson, Howard, 1553 B'way, N. Y.
Douglass & Van, 16 Pacific, Brooklyn, N. Y.
Dove & Lee, Imperial, B. E.
Dow & Dow, 1921 South 4th, Phila.
Dragoons, Black, 129 W. 27th, N. Y.
Drew, Dorothy, G. O. Hl., Indianapolis.
Drew, Lowell B., 4229 Pechin, Roxborough, Phila.
Drew's Clayton Players, Star, Chicago.
Duffy, Dan J., Lincoln Apts., Atlantic City.
Dunbars, Casting, Orpheum, San Francisco.
Duncan, Harry, Hunt's Hotel, Chicago.
Duncan, A. O., Poll's, Wilkes-Barre; 29, Poll's,
Bridgeport.
Dunham, Jack, City Sports, B. E.
Dunedin Troupe, Keith's, Phila.; 29, Shea's, Buf-
falo.
Dunlap, McCormack & Co., Wash, Seattle.
Dunn, Harvey, De Rue Bros.' Minstreals.
Dupile, Ernest A., Family, Brazil, Ind.
Dupres, Fred, 159 Albany, Brooklyn.

E

Earle, Chick, 501 North Capt., Indianapolis.
Earle, Chas. Henry, Bijou, Newark, N. J., indef.
Early & Late, Century Girls, B. E.
Eckhoff & Gordon, Majestic, Cedar Rapids, Ia.
Edinger Sisters, R. F. D. No. 1, Trenton, N. J.
Edwards, Fred R., Surprise, Wash.; 29, Fair-
land, Illnton, W. Va.
Edwards, Geo., 3505 Fleming, Allegheny, Pa.
Edwards & Clarendon, 416 Elm, Cincinnati.
Edwards, Shorty, Liberty, Pittsburg.
Edyth, Rose, 345 W. 23d, N. Y.

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The Chas. K. Harris Courier

Atlanta, Ga., March 9, '09.

My Dear Mr. Harris:

Your song,

"NOBODY KNOWS, NOBODY CARES"

is a decided hit, and has come up to my predictions which I made when I heard it in manuscript some four or five years ago. Turn out some more like it as I enjoy singing good songs.

Very truly yours,

FRANKLYN WALLACE.

CHAS. K. HARRIS,

31 WEST 31st ST., NEW YORK.

MYER COHEN, Manager,

Chicago, Grand Opera House Bldg.

El Barto, 29, Family, Butte.
El Cota, 1145 B'way, N. Y.
Elastic Trio, Majestic, Pittsburg, Indef.
Eldridge, Press, K. & P., 125th Street, N. Y.
Elliotts, The, O. H., S. S., Pittsburg, Indef.
Ellsworth, Eugene, & Earle Edna London, 29, Grand, Sacramento.
Emerald, Connie, 41 Holland rd., Brixton, London.
Emerson & Baldwin, 50 Rupert, Coventry, Eng.
Emmett, Hugh J., & Co., B'way, Camden, N. J.
Emmett & Lower, Lyric, Lawrence, Kas.
Emmett, Grace, & Co., G. O. H., Indianapolis.
Empire Comedy Four, Hudson, Union Hill, N. J.; Orpheum, Altoona, Pa.
Engel, Lew, 2234 Chauncey, Brooklyn, N. Y.
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.
Enigmarelle, Proctor's, Albany.
Espe, Al & Co., Lyric, Danville, Ill.
Evans & Lloyd, 923 E. 12th, Brooklyn, N. Y.
Everett, Sophie, & Co., cor. South & Henry, Jamaica, L. I.

F

Fadettes of Boston, Majestic, Cincinnati.
Fantas, Two, Grand, Cleveland.
Farlardeau, Doll Irine, Seenic, Willimantic, N. H.
Farrell, Camille, Rice & Barton's Gallery, B. R.
Farrell, Billy, Moss & Stoll, London, Eng.
Farrell-Taylor Co., 29, Orpheum, Salt Lake.
Faust Bros., 242 W. 45th, N. Y.
Fay, Anna Eve, Melrose, Highlands, Mass.
Fay, Frank & Gertrude, 77 Walton pl., Chicago.
Faye, Elsie, & Miller & Weston, 29, Orpheum, Salt Lake.
Faye, Kitty, & Co., Star, Wilkes-Barre; 29, Orpheum, Mansfield, O.
Fee, May & Forbes, Grand, Cleveland.
Fendell, Sam'l, J., Strolling Players Co., B. R.
Ferguson, Frank, 489 E. 43d, Chicago.
Fehard, Grace, 217 Warsaw, Chicago.
Ferrell Bros., Shea's, Buffalo.
Ferry, Human Frog, New Home Hotel, Pittsburg.
Fiddler & Shelton, 29, Hathaway's, Lowell.
Fields, W. C., Keith's, Providence; 29, Orpheum, Brooklyn.
Field Brothers, 217 1/2 7th St., N. Y.
Fields & Hanson, Terrace, Belleville, N. J.
Finlay & Burke, Box 193, Onset, Mass.
Finne, Jack, 1911 South Chadwick, Phila.
Flake, Gertrude, Miner's Americans, B. R.
Fisher, Mr. & Mrs. Perkins, Majestic, Chicago.
Flake & McDonough, 272 W. 107th, N. Y.
Maherty, Dan, City Sports, B. R.
Fleming, Mamie, Hotel Forteaue, Atlantic City.
Flynn, Earl, Majestic, Lincoln, Neb.
Fletcher, Chas. Leonard, 29, Keith's, Providence.
Fonda, Deil & Fonda, Orpheum, Omaha.
Ford, Chas. L., 327 E. Jackson, Muncie, Ind.
Ford, Frank, & La Petite, Orpheum, Helena, Mont.
Fords, Famous, 391 Gates Ave., Brooklyn, N. Y.
Forrester, Musical, Star, Chicago.
Forrester & Lloyd, 1533 B'way, N. Y.
Fox & Evans, Moore, Seattle, Wash.
Fox, Imro, Orpheum, Los Angeles.
Foyer, Eddie, Mobile, Ala.; 22, Pensacola, Fla.
Franklin & Green, Shea's, Toronto.
Frey, Trio, Lyric, Mobile, Ala.; 29, Majestic, Montgomery.
Friend & Downing, 418 Strand, London, Eng.
Franciscos, The, Miner's Merry Burlesquers, B. R.

RUTH FRANCIS IN VAUDEVILLE

Fredo, Geo., Olympic, Chicago.
Freeman Bros., Rose Sydel's London Belles, B. R.
Frevoli, Frederick, 148 Mulberry, Cincinnati, O.
Freeman, Frank F., Hastings's Show, B. R.
Fullerton, Lew J., Sommer pl., Buffalo.
Fulton, May, 646 Lenox, N. Y.
Fun in a Boarding House, Poli's, Wilkes-Barre; 29, Orpheum, Allentown.
Furnam, Badir, Tottenham Court rd., London, Eng.

G

Gaffney Girl, Shea's, Toronto.
Gainesboro Girl, Shea's, Buffalo; 22, Shea's, Toronto.
Gale, Ernie, 109 Eastern, Toronto.
Galletti's Monkeys, Palace, Oldham, Eng.
Garden & Martin, Girls from Happyland Co.

BILLY GASTON AND ETHEL GREEN

March 15, Majestic, Chicago.

Gardner & Lawson, Box 720, Birmingham, Ala.
Gardner, West & Sunshine, 24 Elm, Everett, Mass.

Gardner & Vincent, Orpheum, Harrisburg.
Gardner, Three, Children, 1958 W. 8th, Phila.
Garrity, Tom, 282 Academy, Newark, N. J.
Gath, Carl & Emma, 1553 B'way, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Gray, 244 W. 16th, N. Y.
Genaro Band, 29, Chase's, Wash.
Genter & Gilmore, Main, Peoria, Ill.
Geshart, West & Berner, Unique, E. Liverpool, O.
Gibson, Sydney C., Orpheum, Kansas City.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gill & Sister, Empire, Atlanta, Ga., indef.
Gill & Aker, Keith's, Philadelphia; 29, Garrick, Wilmington, Del.
Gilllette, Marie, Lyric, Urbana, O.; 22, Arcade, Toledo.
Gilmore, Mildred, City Sports, B. R.

EARL GILLIHAN AND TOM MURRAY

Comedy Club, 147 W. 46th St., N. Y. C.

Gilroy, Haynes & Montgomery, Poli's, Scranton; 29, Armory, Binghamton.
Glose, Augusta, Majestic, Milwaukee; 29, Olympic, Chicago.
Godfrey & Henderson, Majestic, Little Rock, Ark.; 29, Majestic, Ft. Worth.
Gossan, Bobby, Star, Carnegie, Pa.; 29, Grand, Homestead, Pa.
Glover, Edna May, Gay Musician Co.
Golden & Hughes, Bijou, New Brunswick, N. J.
Goldberg, Joseph, Mgr., Harris, Braddock, Pa.
Goldinger, Louis, 802 E. 195th, N. Y.
Goldie, Babe, 113 Prince, Newark, N. J.
Goldman, Abe, New Century Girls Co., B. R.
Goldsmith & Hoppe, Orpheum, San Francisco.
Gordon, Belle, P. O. Box 40, N. Y. C.
Gordon & Marx, Orpheum, Seattle.
Gordon & Henry, 1777 Atlantic Ave., Brooklyn.
Gorman, Joe, Casino, Pittsburg, Indef.
Gould & Rice, 235 Smith, Providence.
Goolmans, Musical, 8 Matthews, Binghamton.
Gottlieb, Amy, 446 North St. Lewis, Chicago.
Graces, The, 418 Grand, Brooklyn.
Graham, R. A., Dime, Walla Walla, Wash., indef.
Grannon, Illa, Poli's, Bridgeport; 29, Poli's, Watertbury.
Grant, Bert & Bettha, Empire, Hoboken, N. J.; 29, Empire, Patterson.
Grant, Sydney, 209 W. 26th, N. Y.
Graham, Geo. W., Seenic, Providence, Indef.
Gray & Graham, Orpheum, Denver.
Gray & Van Lien, 2 Kentucky ave., Indianapolis.
Griffin, Babe, Thoroughbred, B. R.
Grimes, Mr. and Mrs. Thomas, Bijou, New Orleans; 29, Bijou, Atlanta.
Grimm & Satchell, Atlas, Cheyenne, Wyo.
Grossman, Al, 532 North St., Rochester.
Gruet & Gruet, Williams, Imperiala, B. R.
Gufoyle, Joseph V., 22 W. 123th, N. Y.
Guld, Martin J., Phillips, Richmond, Ind.
Guy, Arthur L., Springfield, O.

H

Haggarty & Le Clair, 129 15th St., Detroit.
Halliday & Curley, 1553 B'way, N. Y.
Hale, Lillian, & Co., 2010 N. Marine, Phila.
Hale & Hart, 96 Fourth St., Pittsfield, Mass.
Haley & McKill, B. R.
Hallman & Collins, Wash. Society Girls, B. R.
Hamilton, Estelle, Garrick, Burlington, Ia.
Hamilton & Ronca, Columbia, St. Louis.
Hamlin & Lyle, 1st Nat'l Bank Bldg., Chicago.
Hamlin & Noye, Star, Muncie, O.; 29, Star, Muncie, Ind.
Hamlin, Hugo, William Tell House, Boston.



Handler, Louis, Orpheum, Sioux City.
Hanson, Diggs & Barnes, Majestic, Evansville, Ind.
Henry & Jones, 1813 Watts, Phila.
Hansome, 1037 Tremont, Boston.
Hanson, Mildred, 1843 Dean, Brooklyn, N. Y.
Hanvey & Baylies, 270 W. 39th, N. Y.
Harland & Robinson, Pantages', Spokane, Wash.
Harris, Harry L., 2252 Wabash, Chicago.
Harris, Chas. Lyric, Alvin, Ill.
Harris, Sam, Vogel's Minstrels.
Harris, Hattie, New Home Hotel, Pittsburg.
Harrington, Gilea W., 624 Acklin, Toledo.
Harrison, Al, Folies of the Day Co., B. R.
Harmonious Four, Gem, St. Louis, Indef.
Harvey & Parker, Orpheum, Pittston, Pa.
Harvey, W. S., & Co., Mozart, Williamsport, Pa.; 29, American, Chicago.
Harvey, Elsie, & Boys, Keith's, Portland.
Hastings & Wilson, Orpheum, Reading.
Hatches, The, 304 W. 38th, N. Y.
Hawkins, Jack, Columbia, St. Louis.
Hawley, E. F., & Co., 55 11th, Detroit.
Hayden, Virginia, Demsey, Peoria, Ill., indef.
Hayes, Brent, Hippo, Coventry, Eng.
Haynes, Jessie J., 21 E. Robinson, Allegheny, Pa.
Hays, Uncleyline, 43 W. 6th, Cincinnati, O.
Hayman & Franklin, April 5, Hippo, Worlwich, Eng.

Hazard, Lynne & Bonnie, 251 E. 31st, Chicago.
Healy, Jeff & La Vern, Rice & Barton, B. R.
Hearn & Rutter, Pantages', Vancouver, B. C.
Heaton, Billy, Charleroi, Pa., indef.
Helm Children, Chase's, Wash.
Heleton, Wholly & Lottie, 1908 Columbus, Phila.
Henshaw, Edward, 80 E. 116th, N. Y.
Henry & Young, White Rats, Chicago, Indef.

Henry, Jack, 41 Lisle, Leicester sq., London.
Henry & Lisle, Merry Maidens, B. R.
Herbert & Brown, Fields', Minstrels.
Herbert, Bert, Hart's Bathing Girls Co., indef.
Herbert Bros., 235 E. 24th, N. Y.
Herbert & Vance, 1345 John, Cincinnati.
Hermann, The Great, 108 Rue Folie, Mericourt, Paris.
Hermann, Adelaide, Gilsey House, N. Y.
Heyden Family, Pantages, San Francisco.
Hibbert & Warren, 29, Orpheum, Butte.
Hickman Bros. & Co., Poli's, Scranton.
Hickman, Willis & Co., Family, Washington City, O.; 29, Pike Canal, Dover, O.
Hill, Cherry & Hill, 139 E. 16th, N. Y.
Hill & Whitaker, Moss & Stoll Tour, Eng.
Hilli, Anni, Vanity Fair, B. R.
Hilliery, Three, Orpheum, Montgomery, Ala.
Hilton Troupe, City Sports, B. R.
Hodges, Musical, Majestic, Houston; 29, Majestic, Galveston.
Holland, Webb & Co., Family, Braddock, Pa.
Holman Bros., Savoy, Atlantic City.
Holmes & Holliston, 218 Elm, W. Somerville, Mass.
Hines & Remington, Harrison, N. J.
Hoerlein, Lillian, Wintergarden, Berlin, Ger.
Hoey & Walters, South Norwalk, Conn.
Hoffmann, Cycling, Stanley Hotel, 3 North Clark, Chicago.
Homen, Harry, G. O. H., Pittsburg, Pa.; 29, O. H., Brownville, Pa.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Horan, Eddie, 1553 B'way, N. Y.
Horton & La Triska, Orpheum, Scranton, Pa.; 29, Orpheum, Allentown.
Hondini, Harry, Alhambra, Brussels, Bel.
Howard & Co., Bernice, 3007 Calumet, Chicago.
Howard Bros., Moss & Stoll Tour, Eng.
Howard & St. Clair, Vaudeville Club, London.
Howe, Laura, 298 Harvard, Brookline, Mass.
Howard's Ponies & Dogs, G. O. H., Pittsburg; 29, Lyric, Dayton, O.
Howell & Scott, Moss & Stoll Tour, Eng.
Hoyt & McDonald, National Hotel, Chicago.
Huegel Bros., 118 E. 24th, Erie, Pa.
Hughes, Musical Trio, Trent, Trenton; 29, Proctor's, Newark.
Hughes & Cole, 2517 So. 11th, Phila.
Hughes, Johnny & Maie, Orpheum, Omaha.
Husley, Musical, 152 Magnolia, Elizabeth.
Hurst, Minola Maria, Cardinal, Basel Suisse, Ger.
Huswood, W. O., Lyric, Paris, Texas, indef.
Huston, Arthur, Auditorium, Lynn; 29, Hathaway's, Lowell.
Hyatt, Larry H., Lyric, Greenwood, S. O., indef.
Hyde, Rob & Bertha, Camp Best, Clifton, Me.
Hyland, Three, 22 Cherry, Danbury, Conn.
Hymer & Kent, Keith's, Baltimore.

I

Imperial Musical Trio, Majestic, Birmingham; 29, Majestic, Little Rock.
Ingram & Hyatt, 1314 Edmondson, Baltimore.
Ingram, Two, Box 823, Ames, Ia.
International Four, Watson's, B. R.
Irving, Thomas R., Palm, Syracuse, Indef.
Irving, Musical, 80 Boston, Newark, N. J.

J

Jackson Family, Winter Circus, Reading, Mass.
Jacobs & West, 205 E. 2d, Jamestown, N. Y.
James & James, Cincinnati, O.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., indef.
Jefferson, Cecil, National, Steubenville, O.; 29, Olympic, Bellaire, O.
Jennings & Jewell, Varieties, Canton, Ill.
Jennings & Renfrew, Hathaway's, New Bedford; 29, Keith's, Providence.
Jerge, Alene & Hamilton, Hippo, Lexington, Ky.; 29, Auditorium, Cincinnati.
Jerome, Nat S., The Rollickers Co., B. R.
Jerome & Jerome, New Century Girls, B. R.
Jess, John W., Lid Lifters, B. R.
Johnson, R. Melvin, Johnson Hotel, Lafayette, Ind.
Johnson, Carroll, Orpheum, Harrisburg.
Johnson, Musical, 377 Eighth Ave., N. Y.
Johnson Sisters, Musical Hall, Livermore, Hulls, Me.
Johnson Bros. & Johnson, O. H., Bath, Me.; 29, Seenic, Westbrook, Me.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Jolly & Wild, Hathaway's, New Bedford; 29, Auditorium, Lynn.
Jones & Sinton, 224 W. 17th, N. Y.
Jordens, Five, 4803 Ashland, Chicago.
Jordan, Brauneck & Chulita, Majestic, Washington, D. C.
Joselyn, Wm. H. & E. B., Unionville, Conn.
Jones & Marson, 10 Shaftbury, Toronto, Can.
Julian & Dyer, Majestic, Ann Arbor, Mich.; 29, Bijou, Lansing, Mich.

K

Kalma, E. H., 1337 E. 111th, N. E., Cleveland.
Kartollos, Juggling, De Rue Bros', Minstrels.
Kaufman, Reba, & Ines, Folies Bergere, Paris, France, indef.
Kaufman Bros., 1553 Broadway, N. Y.
Keane, J. Warren, Poli's, Waterbury; 29, Poli's, Hartford.
Kester, John V., 70 W. 100, N. Y.
Keatons, Three, Orpheum, Easton, Pa.
Keegan & Mack, Cosy Corner Girls, B. R.
Keley, Lillian, 19 Wardsworth, E. Boston.
Kelfe, Zena, Hotel Grand, San Francisco.
Kelfer & Chapman, 2435 S. 17th, Philadelphia.

Cobb's Corner

NO. 159. SATURDAY, MARCH 20, 1909.

"You're Just the Kind of Girl I Want My Girl to Be"

Words by WILL D. COBB. Music by E. RAY GOETZ.
He met her one day the usual way,
A mutual friend was on hand;
A "how do you do?" and "pleased to meet you,"
And Cupid adds two to his band.
Now, the looks of this lassie struck him as so classy
He mentally marked her O. K.,
And growing heroic became Romeo,
Enough to speak right out and say:

CHORUS.

You're just the kind of girl I want my girl to be,
You're just the prize my hungry eyes have started to see.
Awake! Asleep! I just can't keep this thought from me—
You're just the kind of girl I want my girl to be.

She listened that day, while he said his say;
She listened and longed to believe;
But she'd learned from shows, what "each woman knows,"
That man has been known to deceive.
So she did some "Sherlocking," results were quite shocking—
She found him, oh! sad to relate,
Outside Vassar College imparting this knowledge
To each girl that came out the gate.

Shapiro's Got It! 1416 Broadway
WILL D. COBB

Keely Bros., Majestic, Kalamazoo, Mich.; 29, Bijou, Battle Creek.
Keith & De Mont, 722 W. 14th Pl., Chicago.
Kelly, Walter C., Poli's, Hartford; 29, Poli's, Springfield.
Keller, Major, Poli's, Waterbury, Indef.
Kelton, Jesse, Troupe, Olympic, Gloucester, Mass.
Kelton, Three, 317 Carle, Dallas, Tex.
Kelly & Catlin, Seenic, Hartford.
Kennedy & Peltier, Sun, Springfield, O.; 29, Grand, Hamilton, O.
Keno, Joe, 22, Powers, Grand Rapids, Mich.
Kenton, Dorothy, Crystal Palace, Leipzig, Ger.
Kenyon & Healy, 222 Murray, Newark, N. J.
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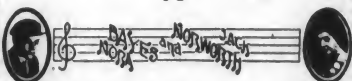
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Americans, 22, Empire, Chicago; 29, Empire, Indianapolis.
Avenue Girls, 22, Star, Cleveland; 29, Academy, Pittsburgh.
Behnman Show, Garden, Buffalo; 29, Corinthian, Rochester.
Big Review, 22, Avenue, Detroit; 29, Empire, Chicago.
Blue Ribbons, 22, Gayety, Detroit; 29, Star & Garter, Chicago.
Bohemians, 22, Dewey, Minneapolis; 29, Star, St. Paul.
Bon Tons, 22, Casino, Phila.; 29, Waldman's, Newark.
Bowery Burlesquers, 22, Murray Hill, N. Y.; 29, Casino, Phila.
Brigadiers, 22, Imperial, Providence; 29, Howard, Boston.

Broadway Gaiety Girls, 22, Star, Milwaukee; 29, Dewey, Minneapolis.
Bryant's Extravaganza, 22, Empire, Cleveland; 29, Garden, Buffalo.
Casino Girls, 22, Standard, Cincinnati; 29, L. O.; 5, Gayety, Birmingham.
Century Maids, 22, Lyceum, Washington; 29, Monumental, Baltimore.
Champagne Girls, 22, Royal, Montreal; 29, Star, Toronto.
Cherry Blossoms, 22, Columbia, Boston; 29, Eighth Ave., N. Y.
City Sports, 22, Empire, Toledo; 29, Gayety, Detroit.
Colonial Belles, 22, Trocadero, Phila.; 29, Bon Ton, Jersey City.
Cozy Corner Girls, 22, Monumental, Baltimore; 29, Trocadero, Phila.
Cracker Jacks, 22, Waldman's, Newark; 29, Gayety, Hoboken.
Dainty Duchesses, 22, Gayety, Boston; 29, Olympic, Brooklyn.
Dreamlands, 22, Eighth Ave., N. Y.; 29, Empire, Newark.
Ducklings, 22, Century, Kansas City; 29, Standard, St. Louis.
Empire Burlesquers, 22-24, Empire, Des Moines; 25-27, L. O.; 29-31, L. O.; 1-3, St. Joe.
Fads & Follies, 22, Palace, Boston; 29-31, Gilmore, Springfield; 1-3, Empire, Albany.
Fashion Plates, 22, Bon Ton, Jersey City; 29-31, Lusarne, Wilkes-Barre.
Fay Foster, 22-24, Folly, Paterson; 25-27, Empire, Schenectady; 29-31, Gayety, Albany; 1-3, Lyceum, Troy.
Follies-of-the-Day, 22, Star, St. Paul; 29-31, Empire, Des Moines; 1-3, L. O.
Frolicsome Lambs, 22, Apollo, Wheeling; 29, Lyceum, Washington.
Girls of the Moulin Rouge, 22, Gayety, Brooklyn; 29, Gayety, Phila.
Golden Crook, 22, Music Hall, N. Y.; 29, Westminster, Providence.
Happyland, 22, Gayety, Washington; 29, Gayety, Pittsburgh.
Hastings' Show, 22, Gayety, Pittsburgh; 29, Gayety, Columbus.
High Rollers, 22, Westminster, Providence; 29, Palace, Boston.
Imperial, 22, London, N. Y.; 29-31, Folly, Paterson; 1-3, Empire, Schenectady.
Irwin's Big Show, 22, Star, Brooklyn; 29, Gayety, Brooklyn.
Jersey Lilies, 22, Gayety, Birmingham; 29, Greenwald, New Orleans.
Jolly Girls, 22-24, L. O.; 25-27, St. Joe; 29, Century, Kansas City.
Kentucky Belles, 22, Howard, Boston; 29, Imperial, Providence.
Knickerbockers, 22, Majestic, Kansas City; 29, Gayety, St. Louis.
Majestics, 22, Olympic, N. Y.; 29, Star, Brooklyn.
Mardi Gras Beauties, 22, Corinthian, Rochester; 29, Gayety, Toronto.
Masqueraders, 22, Ennon's, Chicago; 29, Star, Cleveland.
Merry Maidens, 22, Bowery, N. Y.; 29-31, Lyceum, Troy; 1-3, Gayety, Albany.
Merry Makers, 22, People's, Cincinnati; 29, Star, Cleveland.
Miss New York, Jr., 22-24, Gayety, Albany; 25-27, Lyceum, Troy; 29, Royal, Montreal.
Morning Glories, 22, Princess, Montreal; 29-31, Empire, Albany; 1-3, Empire, Holyoke.
Mornings, Noon & Night, 22-24, Empire, Schenectady; 25-27, Folly, Paterson; 29, London, N. Y.
New York Stars, 22, Gayety, Phila.; 29, Gayety, Baltimore.
Night Owls, 22, Greenwald, New Orleans; 29, L. O.; 5, Majestic, Kansas City.
Parisian Widows, 22, Gayety, Columbus; 29, Empire, Toledo.
Pat White Gaiety Girls, 22, Academy, Pittsburgh; 29, Apollo, Wheeling.
Rents-Santley, 22, Star & Garter, Chicago; 29, Standard, Cincinnati.
Rice & Barton, 22-24, Gilmore, Springfield; 25-27, Empire, Albany; 29, Olympic, N. Y.
Rice & Barton's Big Gaiety, 22, Gayety, Milwaukee; 29, Faxon's, Chicago.
Rialto Rounders, 22, L. O.; 29, Gayety, Birmingham.
Rollickers, 22, Lafayette, Buffalo; 29, Avenue, Detroit.
Rose Sydel, 22, Gayety, Toronto; 29, Princess, Montreal.
Runaway Girls, 22, Trocadero, Chicago; 29, Gayety, Milwaukee.

Sam Devere, 22-24, Lyceum, Troy; 25-27, Gayety, Albany; 29, Columbia, Boston.
Sam T. Jack, 22, Star, Toronto; 29, Lafayette, Buffalo.
Scribner's Big Show, 22, Gayety, Hoboken; 29, Music Hall, N. Y.
Serenaders, 22, Gayety, Baltimore; 29, Gayety, Washington.
Star Show Girls, 22, Empire, Indianapolis; 29, Buckingham, Louisville.
Strollers, 22, Empire, Newark; 29, Bijou, Phila.
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Tiger Lilies, 22-24, Lusarne, Wilkes-Barre; 25-27, Gayety, Scranton; 29, Bowery, N. Y.
Travelers, 22, Folly, Chicago; 29, Star, Milwaukee.
Trocadero, 22, L. O.; 29, Majestic, Kansas City.
Uncle Sam's Belles, 22-24, Gayety, Scranton; 25-27, Lusarne, Wilkes-Barre; 29-31, Empire, Schenectady; 1-3, Folly, Paterson.
Vanity Fair, 22, Olympic, Brooklyn; 29, Murray Hill, N. Y.
Washington Society Girls, 22, Buckingham, Louisville; 29, People's, Cincinnati.
Watson's Burlesquers, 22, Bijou, Phila.; 29, Empire, Brooklyn.
World Beaters, 22-24, Empire, Albany; 25-27, Empire, Holyoke; 29, Gayety, Boston.
Yankee Doodle Girls, 22, Empire, Brooklyn; 29-31, Gayety, Scranton; 1-3, Lusarne, Wilkes-Barre.

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Owley & Randall.
O'Day, Ida.
Plante, Joe D.
Porter, Len.
Penn, Jennie.
Page, John.
Pizley, Lulu.
Page, D. R.
Perry, Marguerite.
Parnet, L. (P. C.)
Powell, Eddie.
Pitter & Harris.
Rittskow, Louis W.
Quinlan, Gertrude.
Quigg & Nickerson.
Quinlin & Mack.

Robins, A. D.
Richards, Cris.
Ryan, Dan.
Richmond, Marie.
Romoff, Mrs. A.
Rogee, Leon.
Rodriguez, L. J.
Ruddy, H. A.
Rooney, Josie.
Rivers & Rochester.
Reed, John P.
Reeds, Musical.
Ruggold, Isola.
Renards, Three.
Raffin, Fred.

Stanhope, Joseph.
Scholz, Mr.
Smal, Miss.
St. George, Jimmy.
Schulze, Henry.
Strovenhal, Miss Marie.
Stone, Fred A.
Shade, Clara.
Shean, Alf.
Smith, Tom Kay.
Silver, Morris.
Schenk (Crandall & Schenk).
Sherman, Milt.
Swain & Ostman.
Schrode & Mulvey.
Thompson, William.
Tonjes, Dan.
Trumble, Maud.
Tate, Harry.
Thurston, May Hender-son.
Thatcher, Eva.
Taylor, Geo.
Thomas, William.
Vardon, Frank A.
Vanity, Mile.
Winters, Wiona.
Wittschirk, Fritz.
Wilson, Leslie.
McCabe, Willie (P. C.)
Williams, Leon.
Warren, Day & Warren (C. O.)
Woodruff, Henry.
Wooley, Frank.
Walker, Thomas.
Winchester, F. N.
Welch, King.
Whalen, Mike.
Wiseman, Geo. H.
Wahlund-Lelka Trio.
White & Stuart.
Wilson, Geo. W.
Wolf, Lulu.
Weber, Harry.
Wynn, William T.
Wyckoff, Fred.
Wardell, Edith.
Walton, Bert (P. C.)
Yuna.
Young, Florian.
Yunkel, Amy.
Youngson, William.
Young, James.
Zink, Adolph.
Zarrow, George.

Futurity Winner," with its melodramatic situations and exciting racing episodes, thrilled. Others announced on the bill are Chas. Marvelle, Jarvis, Munn and Jurenda, Donaldo Trio, Viola Duval and Douglas and Douglas.

AMERICAN (Wm. Morris, mgr., agent; direct).—Jack Lorimer, the feature of a well arranged bill. Mr. Lorimer makes his first appearance in this city. He is billed as "Harry Lauder's Only Rival." His style is distinctly different, and was well received. Joseph F. Sheehan and his operatic singers followed Lorimer. There seemed to be too much successive singing in the first part. The Three Saytons showed a novelty contortion and posturing act that won immediate favor. Rinaldo displayed expertness as a violinist. His syncopated playing at the finish brought enthusiastic applause and he scored a solid hit. Winsor McCray gave an exhibition of drawing, showing his well advanced skill as a cartoonist. He was moved from third to eighth place on Monday evening. Arthur McWatters and Grace Tyson have an entirely new series of imitations. They are amusing and wholesome. Miss Tyson has improved remarkably as a comedienne, and the act was liked immensely, scoring one of the big hits of the show. Barnold's Dogs held the audience in bewilderment until the moving picture screen was lowered. The act is better than ever. George Primrose and Kennedy Brothers and Burke and Grady, the latter his four new dancing proteges, gave the same style of singing and dancing number seen at the other houses last season, with possibly more novelty in the dancing of the four boys. The holdovers are Joseph F. Sheehan and Cameron and Flanagan. The theatre was packed Monday evening.

OLYMPIC (Fred Ackerman, mgr.; agent, W. V. A.).—Marshall P. Wilber, Thomas and Carlton, De Elers, Ray Cor. Staley's Transformation, Felice Morris and Co., Les Salvaggi, Italian Trio, Thos. J. Quigley.

HAYMARKET (Wm. V. Newkirk, mgr.; agent, W. V. A.).—Clayton White and Marie Stuart, Ed. Latell, Millman Trio, Lewis and Green, Lulu Beeson Trio, Cathryn Rose Palmer, Herbert O'Connor and Co., Leo Donnelly, Marquis and Lynn, Chas. Welton.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—Gracie Emmet and Co., Arthur Deming, Cycling Zanoras, Vile Dely, The Rosaires, Chester and Grace, Eva Stanley.

SCHINDLER'S (L. Schindler, mgr.; agent, Chas. H. Doutrick).—Tasma Troupe, Edgar Foxman and Co., Shelvey Bros., Dick Ford, Harry and Mae Howard, S. Roberts and Co.

NORTH AVE. (P. Sittner, mgr.; agent, Chas. H. Doutrick).—Harry Spingold and Co., Baptiste and Franconi, Manley and Sterling, Ramsey Sisters, Harriett Hooper Trio.

THALIA (Thos. Murray, mgr.; agent, Chas. H. Doutrick).—Potts Bros. and Co., Evans, Emila and Evans, The Zolas, Elliott and West. —Harry Rose has been succeeded as manager of the "Star Show Girls" by Harry Meyers. The change occurred this week. When the English melodrama "The Sins of Society" is staged at McVicker's Theatre in about four weeks, one of the features will be a banquet given by female members of the social whirl, and their guests will be twelve dogs, who are supposed to be entertained at the function in lieu of their escorts. Chas. Barnold, the animal trainer, is training the canines for this important scene.

STAR AND GARTER (U. J. Herrmann, mgr.). —"The Casino Girls" is entirely different since showing at Euson's in September. There is a new company and a competent feminine contingent as well as attractive costume displays. Tom McRae heads the list of comedians. The burlesque is same as last season—a western satire—with plenty of noise and woolly tradition. Will Vidocq, Theodore Murphy and the other male principals give good support. Lillian Washburn interprets an eccentric country lass in the first piece and adds to the general diversionment. Pauline Moran is the same romping soubrette. Her voice is better than ever. Burns and McCone gave an acrobatic act with comedy depending on seemingly difficult bumps of the comedian, who staggered all over the stage and toppled over everything in sight with speed that gave the act its proper action. Murphy and Vidocq joked pleasantly and were liked. The Musical Goldmans make a redoubt and pleasing number. The Wheelers offered a number of new mechanical devices in their juggling exhibition, several of which proved very amusing. The show is much better than earlier in the season.

EMPIRE (I. H. Herk, mgr.).—"Broadway Gaiety Girls" presents a semi Oriental outfit, called "A Trip Through India." The most prominent is Mike J. Kelly, who is mentioned as the writer of the piece. The audience Sunday night laughed at the absurdness of the bits. Frank Gotch, the champion wrestler, added attraction, who occupied the stage after the regular performance.

FOLLY (John A. Fennessey, mgr.).—"Star Show Girls."

EUSON'S (Sid J. Euson, mgr.).—"Harry Bry-ant's Show."
NOTES.—Mullin Sisters leave the "Washington Society Girls" at Indianapolis this week and sail for the other side, opening in Berlin April 3. Ruby Marion and Amy Thompson replace them in the show.—The Franklin, a new vaudeville theatre on 42d street, this city, opens March 29. Seating capacity is 500 and two shows nightly will be the rule. J. C. Matthews, of the William Morris office, has the booking.—When "The Candy Shop," the new musical comedy, plays New York about three weeks hence, there will be in the chorus eleven of Chicago's most beautiful girls, who have been selected by the Chicago American experts recently for Chas. B. Dillingham. About fifty aspirants competed in the "Beauty" contest, and those chosen to appear on Broadway with the show are Mabel Moreheart, Hazel B. Sullivan, Virginia Hilton, Jeannette Miller, Gertrude Carner, Gertrude Duffy, Lillian Hansen, Kathryn Reynolds, Rega Russell, Florence Moore, Roziline Wright, Dorothy Bristol. Rega Russell has married since and will not "debut" as a professional "Show Girl." The eleven "beauties" left for New York this week.—"The Alaskan" opens for a spring and summer run at the Great Northern Theatre April 11.

NOTES.—The Actors' Fund of America is richer by \$5,800 as a result of the benefit held at the Auditorium last week.—"Little Nemo," at the Colonial, may be taken to London early next fall. —Stella Mayhew and Billie Taylor sail for Europe this spring to open at the Coliseum, London, May 26. They have one week booked.—Coe and Boyd start on the Orpheum circuit March 29, opening at Winnipeg.—The People's, a dramatic stock house on the west side, will have a season of opera this summer by the Shelley Opera company, opening May 16.—The Musical Gardens, an Australian act, finished their first time here on the Sullivan-Considine circuit. They will remain in this vicinity for the balance of the season.—The Chicago Lodge No. 4, T. M. A. held their annual installation of officers Tuesday March 29. John Barstow acted as installing officer and Tony Denier as marshal. The new officers are: M. Bowers, president; H. P. Larson, vice-president; J. B. Smith, recording secretary; S. Frankenstein, financial secretary; W. Barstow, treasurer.

ORPHEUM (Martin Beck, mgr.; agent, direct).—Week 7: Emma Rainey and her red-skinned thespians, in "A Modern Pocahontas," feature of the week, but failed to reach the headline class. The act is novel and has a musical accompaniment that is unique, but despite this the Ellis Street gatherings said them "nay." The holdovers were the backbone of the show, for the incoming combination brought nothing of particular consequence. "Six Little Girls and a Teddy Bear" proved a "girl act" of a fair standard, meeting with a like reward.

The Kitabanzai Japanese Troupe showed as a crack bunch of acrobats and equilibrists.
NATIONAL (Sid Grauman, mgr.; agent, S. C.; Archie Levy, agent, S. F.).—Ralph Johnson, trick cyclist, real headliner. His routine was one of sensational feats from start to finish, and few novelty acts have ever registered with equal strength. In the comedy line the Frank Mayne Co. did right well with "The Tipster," a sketch well primed with catchy slang dialog. The Leffingwell, Bruce Co. was also well received with their comedy, "The Ashes of Adam."

Alice Baby Lewis, faced a placid audience. Her "baby talk" brought her a small measure of approval, but the Johnny Ray impersonation flopped. Callen and Smith, dancers, were well above the average, and Josh Daly's "Country Choir" pleased to the limit. "The Sexton's Dream" and Chapiro and Capretta completed.

WIGWAM (Sam Harris, mgr.; agent, S. C.; Western States jointly).—The Carlyle Moore Co. in "The Man's the Thing," gained strong reception. The Van Diemans, novelty acrobats, stood in good favor. The Lewis McCord Co., with their "bare stage," "Her Last Rehearsal"; Knox

ur; H. Waller, marshal; L. Brenner, sergeant-at-arms.—The Lyric, Des Moines, under the management of I. Rubens, has been secured for booking by J. C. Matthews, of the William Morris office. The house opens March 28.

SAN FRANCISCO
By W. ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness Ave.
ORPHEUM (Martin Beck, mgr.; agent, direct).—Week 7: Emma Rainey and her red-skinned thespians, in "A Modern Pocahontas," feature of the week, but failed to reach the headline class. The act is novel and has a musical accompaniment that is unique, but despite this the Ellis Street gatherings said them "nay." The holdovers were the backbone of the show, for the incoming combination brought nothing of particular consequence. "Six Little Girls and a Teddy Bear" proved a "girl act" of a fair standard, meeting with a like reward.

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O. G. MURRAY, Treas.
RAY LEASON, Sec'y.

A COURTEOUS REPLY TO COMMUNICATIONS

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WINNERS.

VARIETY'S Chicago Office.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—A spectacular musical comedy, with novel dances arranged by Gus Sobike, is presented by Clara Belle Jerome as the headline attraction. There are ten people in the act, well costumed and prettily staged. It is a little too talky. Arturo Bernardi is a newcomer. He presents a protean act, vastly different from anything of its kind ever seen here. It was easily a hit. Harry Tate's "Motoring" continues to amuse. Lew Hawkins has not varied much since last seen. Edwin Holt and Co., in "The Mayor and the Manicure," have a merry little comedy. Billy Gaston and Ethel Green repeated "Spoonerville," their dainty combination of comedy and songs, and were given liberal applause. "The

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DENVER

By HARRY K. DEAMONT.

Office, Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—The Russell Bros., assisted by Flora Bonfanti Russell, in the familiar act, head bill; a big hit. Fannie Rice has added a couple of new characters and scored big; T. Nelson Downs, magician, hit as usual; The Four Amatis went strong; The Three Yocarrays, fine comedy acrobatic act, closed the bill strong; Mr. and Mrs. Frauklyn Colby, in "black art" musical act; Man-kin, the Frog Man, opened.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, direct).—Lee, Beggs and Co. in "The Old Folks at Home," have one of the best vehicles seen this season (New Acts). The Bros. De Koch, equilibrista, great; Kresko and Fox, splendid act in "one," scored big; Inconito, said to be a leading local society woman, was accorded a hearty reception; Demarestio Bros. opened and scored heavily.

NOTES.—All of the theatres in town suffered greatly this week owing to the advent of Gypsy Smith, the noted evangelist, who is appearing at the Auditorium for two weeks. The town is Smith-mad, and they cannot hold the people who come to see him. The Auditorium seats 12,000 and stands several hundred more, and the theatre-goers are all enjoying a free show with change of program every night.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,
60 Summer St.

KEITH'S (Carl Lothrop, mgr.; agent, direct).—Mike Donlin gets one of the biggest receptions ever given anybody here. The sketch, with Mabel Hite, is excellent. W. C. Fields, big juggling hit; Empire City Quartet, bullseye; Harry Cooper, big personal success; Harry Mayo and Dave Jones, impersonations, good; Catherine Nelson and Eliza, both Otto, greatly improved work in sketch since last here; R. H. Dodge and Co., comedy sketch, fair; Quigley Brothers; Martinetti and Sylvester, Emil Subers, Allyn Girls, Hill and Hill.

ORPHEUM (Lindsay Morison, mgr.; agent, direct).—"Billy's Tombstones" heads list; Sidney Drew, favorite; Lucy Weston, huge hit; Charles Sweet, musical, fine; Royal Musical Five, good; Caron and Herbert, excellent acrobats; Willie Hale, clever juggler, with new ideas; The Huxters, novelty in leaping; Kelly and Adams, Irish dance skit; Mills and Morris, blackface; Dave MacFadyen, singer.

GAIETY.—Rose Hill's "English Folly," with George Rice, Toosoonlin Arabs, Andy McLeod, Idylla Wynner in olio.

11UB.—M. p. and Harlem Brothers, The Bordeaux, Barker and Barker, The Cannons and De Forest.

TALACE.—Vanity Fair Co., with Winifred French, Musketier Quartet and Mlle. Ani Hill, trapezist.

COLUMBIA.—"The Brigadiers," with Melvin Brothers, olio feature.

HOWARD.—Charmion heads bill; "Dream-lands" the show; Lambert and Williams, Great Dubois, Juniper and Hayes, Vissoci Brothers, Manille Worth and Louise Charland in bill.

AUSTIN & STONE'S.—Mlle. Irwin's leopards, Princess Carno's snakes, Jenny Leroy, flying rings, Olette, magician; Finn and Hadwin, Buckles and Foster.

NOTES.—Eden Musee closes next month for good.—Lindsay Morison takes charge of Morris's Orpheum Monday.—Pastime Theatre has extended vaudeville two weeks more; will then abandon it.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Big bill on this week with results light, thanks to a considerable dragginess sustained at the start, where the sentimental stuff was spread on so thick it looked as if there was a sudden combine of this sort in working order. It started off with the singing turn of Seymour and Nestor, skipped into a rural sketch, then into Joe Maxwell's act and finally landed back in "one" with Mathews and Ashley as the medium. It did not stop here either, for there was a tinge of it in John T. Kelly's sketch. That's going it pretty steady, and if it were not for the intermittent breaks of comedy the bill might be put down as running high up in the church festival class. There was plenty of class to it at that and many bright spots. The singing act of Seymour and Nestor pleased despite the drag caused by the boy appearing in altar robes for one of his numbers. He has an excellent voice, sweet and musical. He does a Harry Lauder bit that adds no merit, but refrains from announcing it as an imitation. Hugh J. Emmett (New Acts). Harlan Knight and Co. offered "The Chalk Line" for the first time here. It is a rural comedy sketch well played, with a flopping, draggy finish. El Cota, xylophonist, added something interesting in the way of selections, which have not been done to death. He was very well received. There were only a few slight changes noticed in the "Night in a Police Station," presented by Joe Maxwell and Co. The American Troupe—valued things with their comedy cycling stunts with some clever straight riding mixed in and the same old whirlwind finish. Mathews and Ashley landed the comedy hit with their new talking and singing act. John T. Kelly and Co.'s new vehicle, "Old Fool's Day," furnished capital entertainment. There was no question about Blanche Ring's hit. Golden-Makaranko Russian troupe is about the best looking lot of Russians seen over here. The Hall Brothers played their first engagement in this house, though they have been showing locally for some time. They have a nice routine of hand-to-hand stuff with one fine trick standing out above Countess Leontine, a vocalist, were the others. The Demacos in a show ring act and The Brothers Tognarelli (New Acts).

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LUBIN'S PALACE (George Bothwell, mgr.; agent, William Morris).—The Palace has a seating capacity of 740. One price of admission is charged. Nine vaudeville acts are played each week, the number being occasionally increased to ten, and there are several reels of motion and talking pictures mixed in with the acts. Four shows are given daily by each act and each show lasts, with the pictures, about an hour. The bill is divided, the acts which play four shows in the afternoon during the first three days of the week exchanging with the acts doing four in the evening. The list of pictures also includes some cleverly arranged cartoons, in which the management pleads to the women to remove their hats, and the vein of humor generally brings the desired result. The bill this week averages up very good for the money, but is not up to one or two others shown here since the house opened. Ralph Whitehead, who opened with an Italian character bit, singing a song and using a bit of talk of light merit, put over a solid bit at the finish with Carroll Johnson's "The Kid's Last Fight," given with another description. Blamphin and Herr did much with a straight turn. A better selection to close would help. The Paul Asard Trio went through a nicely arranged routine of hand-to-hand work, with one or two new tricks noticed. Bad dressing is a mark against them, one of the trio wearing white tights and the man and woman pink. Grace La Tour offers straight singing, assisted by a boy with a freak soprano voice, from a box. Miss La Tour might carry and distribute red roses when she sings about them. She used pink on Tuesday. Musical Campbell mixes in some poor talk with his fair musical act, adding pictorial views as a novelty. The music portion is all right. The Four Minstrels, have a very likable act, neat looking and landing them in solidly. Lewis and Rose got by in fair shape with singing and talk, the latter being the weakest half. They have adopted the plan of straight singing followed by a parody. White and Barton pleased with banjo playing. The La Bell Troupe offered a comedy of fire and acrobatic act. Poor dressing also hurts here and the comedy could also stand improvement. Business was almost up to capacity during the afternoon and for the first evening show on Tuesday. The best of the lot of pictures was a reproduction of the pantomime sketch, "Conscience," called "Incriminating Evidence," with Severin himself as the principal and but few changes from the sketch as offered by the Frenchman in vaudeville.

UNIQUE (W. D. Hall, mgr. and agent).—Williams' Animals; Mann and Franks; Barrow and Milo; Fred Cottle; Margaret Arnold; Shelly Trio; Doyle and Granger; George J. O'ferman; Samuel J. Phillips and m. p.

LIBERTY (R. W. McFarland, mgr.; agent, O. B. O.).—Foley has changed to two performances daily. Apollo's Animals; Leonard and Drake; Harmony Quintet; Musical Gray and m. p.

NINTH AND AICH (Norman Jeffries, mgr. and agent).—Joe Walcott, featured; Du Fraine and Thayer; Will F. Allen; Webb and Norton; Harrie Du Maree; Harry Bell, with Neapolitan Trio; January Jacobs and Lionnet in the curio hall.

STANDARD (C. L. Ensley, mgr.; agent, Jules Ruby).—Vaudeville and m. p.

CASINO (Elias & Koelzig, mgrs.).—"The Serenaders" with the Abdullas, acrobats, as added attraction. Big act well handled and well liked.

BIJOU (Sam Dawson, mgr.).—"Fashion Plates," "The Girl in Blue," featured and attracted big business.

TROCADERO (Charles Cromwell, mgr.).—"Yankee Doodle Girls."

GAYETY (Eddie Shayne, mgr.).—Bill Hart and "The Crackerjacks," big reception.

ST. LOUIS

By FRANK E. ANFENGER.

OLYMPIC (Pat Short, mgr.).—"The Red Mill," by St. Louis' own librettist, Henry M. Blossom, and Victor Herbert, is back with Montgomery and Stone. The opening nights have been in the nature of a premier. The principal change in the cast is Ethel Johnson, who is back in her original part. She was not in last year's company. After many suggestive and risqué musical shows the advent of "The Red Mill" was welcome, for no musical comedy is more wholesome or cleaner.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A.).—Edna Aug, always a strong card here, is the headliner with a new song, "Yeen Croon and Co., in "Roman Sports," artistic; Mr. and Mrs. Perkins Fisher, in the time-honored "Half Way House"; William Morrow and Verde Schellberg, in "Happy's Millions," good; Karl Ermy's pet, a trained animal act to delight the children; Jack Gardner, new monolog, always entertaining; Maxine's Models, delectable; and Dorothy Drew, portly and pleasing as ever, complete the big bill.

AMERICAN (Sol. Oppenheimer, mgr.; agent, W. V. A.).—Three new big acts via handliners on the new bill. They are Charlotte Parry,

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STANDARD (Leo Reichenbach, mgr.).—For the week of Manager Reichenbach's benefit, which was Monday night, the Standard has Minor's "American Burlesques," presenting Morocco Bound, and "A Country School." Though not new they please. The girls are unusually comely. The olio pleases with Chie and Chicklet, ex-cylists; Charlie Baker and the American Quartet, in "Uncle Sam's Boys"; Gertrude Elske, songstress, and Francis and Doherty. Salsa, the genuine Egyptian, and her dances conclude the bill.

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girls," attracting crowds. In "Salome and the Judge," Arthur H. Kerens, Lew Feins, Jack Crawford, Estelle Rose, Lottie Stone and others have a fair chance. The olio is better. It includes the Bowery Comedy Quartet, Perry and Elliott, concert artists, both good; The Great "Gard," the Livingstons, and Crawford and Manning.

NOTES.—Although Frank Tate, representative of Stair & Haylin, is out of town, managers of three St. Louis S. & H. houses deny that last week's move to turn melodrama houses over to vaudeville and moving pictures will affect them. After substituting news for the head of John the Baptist, Gertrude Hoffmann was not interfered with by the police while she danced at the Garrick last week—Max Hoffmann, husband of Gertrude, the Salome dancer, was awarded \$255 judgment in a justice court here for royalties for music in "The Him and I" by a suit against Hurlitz & Seaman, of New York. "Seattle

Sal" was one of the numbers in controversy.—Marc Klaw and Sam Harris will be in St. Louis next week when Fannie Ward opens in "The New Lady Bantock," under the management of Joseph Brooks, who also is expected here.—The new play in which Lea Siria, Countess Venturina, of Tuscan, will be seen at the Suburban Garden this season is "Jenny." The star will make her American debut in a St. Louis summer garden, having been engaged by Jacob Oppenheimer, who is now abroad.—John C. Jannopolou, president of the Delmar Garden Amusement Company, has returned from New York, where he engaged talent and plays for the coming summer season.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, Feb. 14.

TIVOLI.—Cinquavalli, the famous juggler, appeared after an absence of seven years. Geoffrey Benson, good; Lawson and Nemon, big hit; Fanning and Fanning, Scottish Melstera, Stoss and Fellows, American musicians; Four Rosebuds and Frank Yorks.

NATIONAL AMPHITHEATRE.—Good business here. The Raleighs, De-Re-Mi Instrumentalists, Phyllis Faye, Jim Marlon, Rogers Quartet and Lennon, Hyman and Lennon.

NOTES.—Fred Graham and Nellie Dent have just returned from a trip to England and America. They put up a new offering at Melbourne Opera House. "The Power of the Idol" is the title, and it went with a big showing from the jump.

There is plenty work for the vaudeville just now. A well-known manager went to the A. V. A. rooms last week in order to book acts for the coming week. No comedians were available—all working.—Frank and Jim Latona have secured an extension of time for their act, which has been enormously successful here. Latona intends to retire from the team shortly and allow his wife to work as a single turn. The lady is a professional artiste and would do well anywhere.—Gaffney and Farrell, a male comedy act, are long for American conquests, and may leave for your side at any time. Additional novelty lies in the fact that Farrell is a one-legged comedian who puts up a rattling comedy box-ling act with his partner, Will Harvey, a member of Melbourne A. V. A., died in Sydney yesterday, after a brief illness.—The Hastings, end of the American act—Hastings and Wilson—has a brother here, Abe Israel. Harry Hastings, of burlesque, is another brother.—Hastings, a benevolent fund for their sick and distressed members. The move is a wise one, and a liberal response should be given to the appeal.—Lawson and Nemon have made a terrific hit with their cycling and ball-punching act at Sydney Tivoli.—The "Salome" dances created at Sydney Tivoli.—The "Salome" dances created at Sydney Tivoli last week, but the Southerners failed to enthuse. A similar reception may be accorded here when the infliction arrives.—Hert Rache, for two years musical conductor at Sydney Tivoli, was retired from the position last week, whilst Martyn Jones officiated in the vacant chair. Rache is a fine leader. His admirable arranging has never been equalled. His loss will be felt, though he has not himself to blame.—The Anniversary Number of VARIETY arrived last week. In local parlance it is a "BOSHTEP"—which Australian expression stands for everything that is brilliant. Nothing like it has ever come over this side before.—The latest news from New Zealand states that the Fuller Proprietary intends reviewing vaudeville about Easter time.—Ted Sutton, the well-known comedian of the Carleton-Sutton team, has recently recovered from a serious attack of gastritis. The Brown and Helene, musical number; Carroll and Coker, comedians, made the bill.

PANTAGES.—(Melvin Winstock, mgr.; agent, W. S. O. S. Burns, S. F.).—Melbourne McDowell and Virginia Drew Treacott, in "A Man of the People," the heavy-tipped attraction of the week. They proved a strong card, and their offering better adapted to McDowell's talents than the latter of last season. The Fantoms Trio of athletes, Clarence Oliver, monologist, and The Rich Duo, singers and dancers, completed the act is now working.—John C. Zeeto (Richard's manager), takes a well-deserved benefit at Sydney Tivoli next Wednesday. The cream of the profession will assist, "Hittell" Jones (one of the original Kentucky Fours, who first made their appearance here with M. B. Curtis' Minstrels from your side, is seriously ill with lung trouble. "Hittell" with his brother Will, were the most popular colored double in the business here at one time. For some years "Hittell" has worked with great success as a single act. Bert Sayers, the Broker Hill variety man, leaves for a world's tour this month. He is seeking a much-needed rest. Several letters have reached me from California stating that he has not only gone over but is a success. Another couple that may try their luck soon will be Gidding and Jamieson, a

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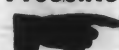
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Belasco has not captured
Maggie Le Clair yet, but he will
soon. She is too fine an artist to
be loose. As the Le Clair end of
the sketch team of Casey and Le
Clair, at the Lyric Theatre this
week, she is almost too good to
be true. Her portrayal of an ordi-
nary Irish woman and mother
is a gem.—Newark "Star."

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NOTICE

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first-rate team of eccentric comedians. Gilding has some neck falls that will bring him heaps of dollars—or trouble.

ALTOONA, PA.

ORPHEUM (H. B. Hearn, mgr.).—Myers and Ross, jugglers, good; Cowley and Delle, s. and d., fair; Bullen and Van, comedians, good; Pet-rod's Animal Circus, excellent; Walter McEl-downey, ill. songs.—NEW MISHLER (I. C. Mishler, mgr.).—15-17: The Thrillers, rag pictures, good; Gertie LeClaire and Picks, good; McKeever and Finn; Frank Bush, good; Daly's Country Choir, good. 18-20: March and Raab, Gordon and Shanon, Four Stagpoles, Rosco and Simms, Shedman's Dogs. G. L. WONDERS.

ATLANTIC CITY, N. J.

YOUNG'S PIER (agent, U. B. O.).—The Musical Nosses, hit; Flying Dordens, casting, great; Post and Russell, dancers, hit; Kelo and Leighton, in "The Lady Burkat," good; Nevins and Arnold, songs and dances, well liked; Alice Hanson, "Stage Types" (New Acts); Amor, juggler, good.—SAVOY (Harry Brown, mgr.; agent, Wesley & Pincus).—McMahon's "Minstrel Misses and Watermelon Girls," very good; Weston, Young and Co., hit; Albert Hart, monolog (New Acts); Orville, equalist, good; Gertrude Gebest, vocalist, good; Holman Brothers, comedy gymnasts, good.—CRITERION (D. W. Barrett, mgr.; agent, M. W. Taylor).—George H. Lukens, monolog; The Great Ruedling Co., illusionists;



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BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10. Agent, U. B. O.).—Andrew Mack, in "Blarney," excellent company, went big; Valerie Bergere and Co., "His Japanese Wife," clever; Stuart Barnes, good line of songs and patter, strong; The Bounding Gordons, good acrobatic act; Schrode and Mulvey, good s. and d.; Morrissey and Ayer, well applauded; Little Sunshine, won favor. GAYETY (W. L. Bal-lauf, Jr.).—"The Girls from Happyland" to good business.—NEW MONUMENTAL (Montague Jacobs, mgr.).—Watson's Burlesquers, business big.—VICTORIA (Pearce & Scheck, mgrs.; agent, Wm. Morris, Inc.).—Beverly and Lee, s. and d., fair; George Herz, bar punching, good; Rielly and Wood, comedy musical, hit; Barrett and Scanlon, acrobats, fair; Jack Doris, imitations, good; The Alberts, contortionists, well re-ceived; Marion and Thompson, musical, went big; "Prince," the Royal Bengal Tiger.—BLANEY'S (Ollie Ballauf, mgr.).—Chester and Johnson, cyclists, good; Nellie Lytton, songs, good; James E. Rome and Marguerite Ferguson, in "Just a Little Variety," fine.—LUBIN'S (E. C. Earle, mgr.; agent, Norman Jefferies).—The Woodwards, comedy sketch, good; Bancroft and Griffith, sis-ter act, fair; Willis and Warner, German comedians, above the ordinary; Joe Buckley, Irish comedian, excellent. JOHNNIE MEYERS.

BEAUMONT, TEX.

LYRIC-MAJESTIC (Rupert Cox, mgr.).—Week 8: Borden Bros., Zeno and Hayden Quartet, ex-cel-lent; Garry Owen and Co., very good; Mon-dame Phillips, fair; The Kidders, good. GEO. B. WALKER.

NEW ACTS.

(Continued from page 13.)

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15 Mins.; One.

Keith's, Philadelphia.

One of the best acts in the "straight" line seen here in some time and could easily have held down a much more important position than it was given (No. 2). Happily there were some music lovers among the few left to hear the Brothers

and their approval was evident. The Tognarelys are boys of middle age, one a violinist, the other playing a guitar. Both deserve to attract more than ordinary at-tention, and to those who appreciate guitar music and realize how little is heard on the stage, the one who plays this instru-ment is a wonder. The selections used in-cluded classical, operatic and a medley with a rag-time finish, and all of it was well played. The boys play easily and with perfect command of the instruments. They are neatly attired in a sort of a uni-form of red. This is their first eastern showing. Originally a trio from Denmark, they have been playing on the western time, and they should be welcomed east. George M. Young.

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ARMORY (E. M. Hart, mgr.; agent, U. B. O.).—The Ballots, European gymnasts, good; Mr. and Mrs. Stuart Darrow, shadows, sand and smoke pictures, pleasing; Geo. Lyons, and Eddie Parkes, s. and d., good; Mr. and Mrs. Jimmie Barry & Co., "At Handfoot Corner," made good; Helena Frederick and Co., in "The Patriot," good; Maurice Wood, imitator and comedian, pleased; Isabelle Butler and Edward Bassett, skating on real ice, a novelty. JOGGERST.

BRADDOCK, PA.

ODRON (Joe Goldberg, mgr.; rehearsal Monday 10; agents, Associated Booking Agency).—Sam Barton, good; Kimbal and Southland, very good; Hale O'Reilly, good; pictures.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Central Office, 107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr.; agent, W. V. A. Sunday rehearsal 10).—Well balanced bill with no novelties. Homer Lind and Co. in singing sketch, easily the artistic hit. Chambers and Kent in a thriller, "The Operator," excellent. Hengler Sisters, dancers, fine; Julius Tannen, monolog, very good; LaVine and Leonard, laughable; Majestic Trio, colored, fairly good; Fattie Mignon, character impersonations, good; "A Night With the Circus" closed.

PEOPLE'S (James E. Fennessey, mgr.).—"The Avenue Girls."

STANDARD (Frank J. Clements, house agent).—"Rialto Rounders."

ROBINSON (Coney Holmes, mgr.; agent, Casino Co. Monday rehearsal 11).—Dancing Mitchell, clever; Norlock and Co., comedy sketch, very good; Tom Powers, blackface, good; Emmett Sheehan, ill. songs, good.

AUDITORIUM (Mr. Canfield, mgr.; agent, Gus Sun. Sunday rehearsal 11).—Four Jerrills, comedy sketch, good; Debut Duo, s. and d., good; Ida Howell, comedienne, good; Hindoo Levitation act, mystifying.

LYCEUM (The Dixey Co., mgr.; agent, Gus Sun. Sunday rehearsal 11).—May, Rose and Co. in a playlet, very good; Jack and Claire, comedy musical, ordinary; Raymond and Hess, fair; Tulsa, character change, good.

NOTE.—Arrangements have been made by A. Arthur Calle and Coney Holmes for the leasing of the Grand Opera House for vaudeville. The lease is for the summer months. The Grand Opera House is one of the largest and finest theatres in Ohio. Seating capacity about 3,000.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.; agent, U. B. O.).—Joe Howard and Anna Laughlin, musical comedy artists; La Petite Reine, Matilda Adams, violinist; Gladys Arnold and Edwin Felix, protean act; Clifford and Burke, De Haven and Sidney, Marsellies acrobats, and "Stripped to the Chasm."—EMPIRE (Geo. Chert, mgr.).—The Behman Show, with the Seven Belindas as an extra attraction.—STAR (Drew & Campbell, mgrs.).—Pat White's Gaiety Girls. WALTER D. HOLCOMB.

COLUMBIA, N. C.

NEW LYRIC (Schubert Rockefeller, mgr.).—12. The Eagles Minstrelsy, benefit, Aerie 1349, headed by Billy Beard. Week 15: Blanchard and Foster, Carrie Scott, Dale and Carrag, Lazelle's Poodles and Cockatoos.—NOTES.—Mr. Carl Davenport, former manager The Little Grand (discontinued) to-day begins construction new picture and vaudeville theatre, seating capacity 1,500. The location in the heart of the city.—Billy Beard, after several weeks' visit to his home, leaves this week to resume his vaudeville tour.—Smith's Carnival Co. is in winter quarters at the Exposition Grounds. L.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.).—"A Night With the Poets," headlined, hit; The Zanettos, Oriental jugglers, clever; Lew Wells, good, original material; Sam J. Curtis and Co. in "A Session at School," fully appreciated; Thos. J. Ryan-Richfield Co. in "Mag Haggerty's Father," excellent; Cooper and Robinson, colored, clever; Pissluttie, very good routine. GAYETY presented, m. p. below the standard.—GAYETY (A. L. Wiswell, mgr.).—"City Sports" offer fine entertainment. Beat dancing chorus of the season. LITTLE CHARLEY.

DAYTON, O.

LYRIC (Max Hurlst, mgr.; agent, U. B. O.).—Potter and Harris, gymnastic; Kennedy and

Rooney, big applause; Chas. F. Semon, very good; Violet Allen and Co., very good; Jupiters, headline, very clever; Marion and Dean, fair; Sam Watson's Farmyard, laughing hit. R. W. MYERS.

DES MOINES, IA.

MAJESTIC (Martin Beck, gen. mgr.; Orpheum Circuit, agent direct).—Origoletti's Aerial Ballet heads a bill above average; a real novelty; Pellaton and Foran, sketch, interesting; Billy Van, monolog, delightful; Mack and Marcua, cartoons, fascinating; Joe Calahan, impersonations, liked; Three Westons, musical, clever; Fonda, Dell and Fonda, club juggling, excellent. EMPIRE (Empire Circuit, M. J. Karger).—"Jolly Girls," fresh, brisk and amusing.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.; agent, U. B. O.).—Cressy and Dayre, "Wyoming Whoo"; Edward Connelly and Co., "Marse Covington," pleased; Swan and Bamard, good; Onlaw Trio, wonderful wire performance; John Geigen, violinist, very clever; Barry and Wolford, made a hit with their timely parodies; Nicola Sisters, good laugh; Avon Comedy Four, bolshoius fun. AVENUE (Drew & Campbell, mgrs.).—"The Travelers Tip Top Girls." The company is headed by Chas. Burkhardt; Dave Rose made a hit in his Italian character.—GAYETY (J. M. Ward).—The Rents-Santley Co.—NOTES.—The Detroit Theatrical Club, a new organization, was formed last week by stage employees of the local theatres. The officers elected are: B. H. Allen, B. O. Adler and F. Benning, all of the Temple Theatre.—Harrison L. Davies, a local handcraft expert, leaves Tuesday for England and intends to enter vaudeville there. LEO LESTER.

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.; agent, U. B. O.).—Clarence Wilbur and Co., "The New Scholar," hit; Robert De Mont Trio, comedy acrobats, pleased; Al Laurence, mimic, scored; Dill and Ward, s. and d., well liked; Bradley Martin and Co., sketch, good; Chalk Saunders, well received; Blum, Bomm, Berr, applause. GIL.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—W. S. Harvey and Co., "A Room Up-side Down," excellent; Young American Quintet, well received; The Lovells, clever acrobatic act; Mabel Brown, good; Faust Bros., good; The Bolshoi, good.—BIALTO (F. W. McConnell, mgr.; agent, U. B. O.).—Martin and McCarthy, Clans Sisters, Nellie Ward, Ida Cain, Cora Cherry, Lottie Fayette, Max Bruno and Bialto, splendid bill.—HAPPY HOUR (Ira Van Denmark, mgr.; agent same).—Lew Benedict, The Hollaways, Baby Frances, Francesco Pongraph, m. p. and ill. songs, hit.—GRAND (O. J. Toole, mgr.; agents, Verbeck & Farrell, Oil City, Pa.).—James H. Campbell, Josef Samuels, Martin Mitsu, m. p. and ill. songs, good. BEERS.

ELIE, PA.

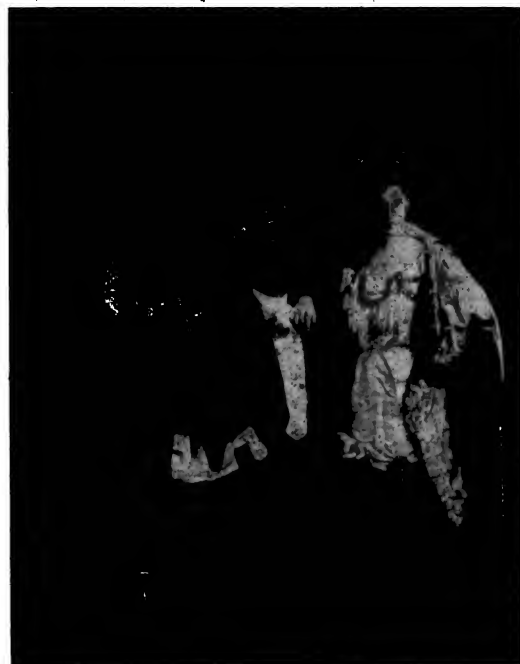
PARK OPERA HOUSE.—Three nights of vaudeville this week. JOE KING ATTRACTION CO. (W. W. Shuttleworth, mgr.).—Montgomery Musical Duo, musical and vocal, very good; Walter Stead, coster singer, good; Karland, handcraft expert, very good; Lovello, ventriloquist, good; Hall Sisters, s. and d., good; Enigmarelle, the "Electric Man," very good.—ALPHA (E. H. Surken, mgr.; agent, U. B. O.).—Rehearsal Monday 10.—Montgomery, great comedy act, "Fun in a Telegraph Station"; The Poliers, gymnasts, fine; Frank Reehan, eccentric comedian and dancer, much applause; Leo St. Elmo, musical, out of the ordinary. As an extra attraction Schmet's Zouaves (14 Evansville boys), great drawing card. M. H. MIZENER.

EVANSVILLE, IND.

ORPHEUM (Chas. Sweeton, mgr.; agent, Southern Booking Agency).—The first week (March 8-13) of vaudeville has been a success. Another good bill is being presented this week. The Bayroty Troupe, Oriental novelty; Brunswig Bros., Mexican singers, good; Mr. and Mrs. Jack Gordon, "A C. O. D. Baron"; Tom Lancaster, singing and talking comedian.—MAJESTIC (Edward Raymond, mgr.; agent, W. V. A.).—Williams Monday 10.—Cleveland, great comedy act, "Fun in a Telegraph Station"; The Poliers, gymnasts, fine; Frank Reehan, eccentric comedian and dancer, much applause; Leo St. Elmo, musical, out of the ordinary. As an extra attraction Schmet's Zouaves (14 Evansville boys), great drawing card. B. O.

5-FAMOUS ALPINE TROUPE-5

Originators of the Novelty Double Wire Act



Finest Dressed Act of its kind on the American Stage

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To play part; good knock-about, leg-worker or acrobat.

IMMEDIATE ENGAGEMENT.

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Artists desiring to purchase diamonds are now in a position to buy them on time at cash prices. Have no traveling agents, thereby giving the artists the benefit of the expense. Will cheerfully send goods for inspection or will call and exhibit goods to select from. Write for terms and particulars; business strictly confidential.

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MAGNETIC AS A BATTERY — PRETTY AS A PICTURE.

LILY LENA

Appearing in the Middle West for the first time.

March 15—Columbia, St. Louis.

March 23—Majestic, Milwaukee.

Direction, JACK LEVY.

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BOY TONE

MELVILLE ELLIS

IN VAUDEVILLE

AT THE MAJESTIC.



Introducing Miss May De Lalre, a cornetiste of national reputation, the **IMPERIAL MUSICAL TRIO** brings to a close a bill, which is the feature of all Majestic bills of the present season. There are six good live acts, not counting the Majesticograph, and not once during the whole performance is there a dull moment. Miss De Lalre is the headliner of the bill, but there are three acts which are strong rivals for the first honors.—Montgomery (Ala.) "Advertiser" (March 16th).



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 ALWAYS IMPROVING.
 Management, ARTHUR NELSON, 1406 Broadway, New York.

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Now playing Western Vaudeville Association's time.

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Presenting a repertoire of Playlets.

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JOE DUVAL & CO.

in A GENUINE NOVELTY SINGING AND DANCING ACT.

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"PAKA'S HAWAIIAN TRIO"
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PLAYING P. G. WILLIAMS' CIRCUIT

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TO BE FRIENDLY IS THE MOTTO OF

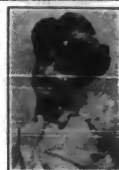
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Ireland's Original Dublin Comedian

The public's favorite in 5 countries. Enough said.

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And a bit more.



HILDA HAWTHORNE

"THE MATINEE GIRL."

WEEK MARCH 22, NOVELTY, BROOKLYN.

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Open May 19th at Oldham, England. Booked in Europe until 1911.

This Week (March 15), Greenpoint, Brooklyn.

Week March 22, Auditorium, Lynn, Mass.

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FALL RIVER, MASS.

SAVOY. (Julius Cahn, lessee and mgr.; agent, Joe Woods).—Sheddy's vaudeville and m. p.; George Barnea and Irene West, s. and d., good; The Great Alvin, handcutting king, good; the Valley Forge Comedy Four, quartet, a hit; Daniel and Farr, comedy sketch, good.—BLISS (L. M. Boas, mgr.; agent direct).—M. P. Gardner and Stoddard, a hit; Kitama Troupe, Japanese acrobats, excellent; J. J. Roberts and Co., comedy sketch, very good; Frankie Grace and Co., good; Wood and Lawson, dancers, good; Jere Sanford, vocalist, very good.—PREMIER (L. M. Boas, mgr.; agent direct).—M. P. Gardner, ventriloquist, very good; Danam and Co., comedy sketch, good; Howard and Colby, excellent; Eugene Sweet, good; Camella and Spaulding, songs, good.—MURKIN (Rud. Hooper, mgr.; agent, J. J. Quigley).—M. P. "Isle of Green," a hit; Three De Bollans, acrobats, very good; Geo. Barrow, English comedian, good; Wm. San Sotel, Ill. songs, excellent.—PLEASANT STREET (J. Mason, mgr.; agent direct).—Babe Daley's Burlesquers, Grant and Mayo, sketch, good; Rose Belmont, s. and d., good; George Bender, German comedian, good; Mabel Cook, Ill. songs, very good.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.).—Cohan and Harris Minstrels tonight.

FORT WORTH, TEX.

MAJESTIC (mgr., Interstate Amusement Co.; agent, direct).—Week 8: Lee Compt, fire worker, good; Elizabeth Le Mont, singer; Orth and Fern, best seen here; Jimmie Wall, blackface, entertaining; Goldwin Patton and Co., good sketch and well acted; Leo Carrillo, easily hit of the bill.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Wroe Trio, s. and d., pleased; Martini and Maximilian, burlesque magic, entertained; Fred Bosman, singing comedy, hit; M. P. J. O'Hearn and Co., "A Romance of Killarney," went well; Melville and Higgins, "Just a Little Fun," well applauded; Three Leightons, "A One Night Stand in Minstrelsy," laughs; Four Bionas, "In Africa," went big.—HIPPODROME (A. L. Rounfort and Co., mgrs.; agent, M. Rudy Heller).—Mons. Herbert, musical, fair; Eckels and Francis, singing comedians, pleased; Commodore Tom, trick pony, good. J. P. J.

HARTFORD, CONN.

POLI'S (G. N. Hanscomb, res. mgr.).—"That Quartet," very good, well received; Dagwell Sisters, singing; Edward Davis, sketch, good; Ward and Curran, sketch, good; Milt Wood, dancer; Samsonia and Della, balancing; Silvas, ladder balancing. AL. D.

HAVANA, CUBA.

PAYRET (Frank Costa, mgr.).—Week 8: The Victorinas, in the "Mysteries of India," Hindoo novelty act, took well; Hurt-Portella, international dancing duet, good; The Corbetta, s. and d., good; m. p.—MARTY (Adot Co., mgrs.).—Bassieri, vocal, good; Amalia Molina, Spanish singer, still heading; Lole and Lole, musical, took well; m. p.—ACTUALIDADES (Eusebio Ascue, mgr.).—The Mary Brunle, s. and d., always take well; Noelsa, novelty, fair; Rose T. and K., dancing, clever act; Niners and Moulins, wine, very good; m. p.—MOLAN ROGUE (Frank Costa, mgr.).—La Belle Chellito, Spanish dancer, has moved here from the Payret. She is giving shows for men only, making a hit at each performance; m. p. the rest of the bill. The National has given up pictures and vaudeville for a short period of grand opera. Mr. Arango, of Publione's, is very busy at present preparing to give a mumble bull fight. J. Frank Longbotham will sail for New York shortly to book new acts for Publione's Circus. ROCKY.

HAZLETON, PA.

PALACE (Joe J. Laughan, prop. and res. mgr.; agent, William Morris, Inc.).—Margos Manikin Actors, a treat for children; Al. H. Burton, monolog and songs, good; The Aherns, sensational equilibrista, good; Hayes and Sults, s. and d., excellent; The Nonpareil Trio, "Prison Scene From Faust"; The Loup Picaro Trio, acrobats, exceedingly good; second week of Francesca Redding and Co., in "Honora," a hit.—FAMILY (Harry Knoblauch and Harry Hersker, props.; agent, Jules Delmar).—Mame Flemming, songs, drawing card in this town; Andrews, Abbott and Co., comedy playlet, very good; The Three Ronalds, acrobatic comedies, excellent; Asahi Troupe of Japs, good; James E. Kane, Ill. songs, good. RAY T. DRUM.

INDIANAPOLIS, IND.

NEW GRAND (Shafer Ziegler, mgr.; agent, U. B. O.).—Boston Fadettes, women's orchestra, scored; Valadon, magician, first rate; Three Athletes, strong women, good impression; Lissle Daly, popular here as a dancer; Howard and Howard, made a hit in their comedy skit; Sue Smith, in her patriotic songs and costumes; Howard and Lawrence, "The Stage Manager"; Lavinia Shannon, former star of the Grand Stock Co., before this theatre became devoted to vaudeville, hit in a comedy sketch, "Brain Storms."—EMPIRE (Henry K. Burton, mgr.).—"The Washington Society Girls," with Jack Rodgers, New York's heavyweight wrestler, meeting all comers. JOE S. MILLER.

IOWA CITY, IA.

RIJOU (H. F. Pocock, mgr.; agent, W. V. A.).—The Colemans, Burkhardt and Berry, Clever Conkey, Terry and Elmer, Joe Niemeyer. J. J. M.

JOHNSTOWN, PA.

MAJESTIC (M. J. Boyle, mgr.; agent, U. B. O.).—Geo. Armstrong, good; Veronica and Hurla Falls, fine; Fred Watson and Morrissey Sisters, fair; Dan Harrington, ventriloquist, good; Chas. J. Stine and Co., good; Volta, sensational; Willard Simms, Ill. singer, fine; "The Washington Society Girls," with Jack Rodgers, New York's heavyweight wrestler, meeting all comers. JOE S. MILLER.

to replace them; Wixon and Eaton were to appear Tuesday; Four Stagpooles, comedy acrobats, splendid; Marchi and Raab, two local boys, flying rings, good; Gordon and Shakon, colored, fair; Shedman's Dogs, ordinary.—GLOBE (J. G. Foley, mgr.; agent, Associated Booking Agency).—11-13: Sam Lewis, Hebrew comedian, fair; Logan Williams, songs and parodies, good; May Farleigh, s. and d., good; D'Arrille and Co., in dramatic readings, splendid. Business splendid. 15-17: Cycling Hoffmans, working in small cage, wonderful; Cooper and Wilson, dancers, good; Carl and Walters, German comediana, good. Business good. JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.; agent direct).—Herbert and Vance, musical act, fine; Geo. J. Stanley, impersonator, excellent; Ill. songs by Mrs. Collins, pleasing.—COLUMBIA (agent, direct).—Headed by Fox and De May, comedy playlet, great; The Lovejoya, sketch, clever. W. ARTHUR SPROUSE.

LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.; agent, W. V. A., Chicago).—Week 8: Geo. S. Van and Minstrel Co., continuous laugh; Primrose Quartet, excellent; Thos. H. Ince and Co., first-class sketch; Noble and Brooks, went big; Finn and Ford, good dancers; Leonard and Fulton, sketch, good; Captain Treat's Seals, entertaining.—DREAMLAND (Wm. Robertson, Jr., mgr.; agent, W. S.).—Vaudeville and m. p.; Chas. L. Bagley, Ill. songs. LEE LOGAN.

LOGANSFORD, IND.

BROADWAY (Earl D. Sipe, mgr.).—Week 8: Beaula Brown and Co., juvenile sketch, good; Morla Storia, good; Elias Brown, gymnast, fair; Frances Manter Trio, excellent; Ill. song, Maple Chestnut, fair. H. G. W.

LOS ANGELES, CAL.

WALKER (J. Harry Pieper, mgr.).—Week 8: Elma Elwood, soubret, good; Earl Gerdeller and Trained Dogs, fair; Walter Berlin, quick change artist, very clever; Kawana, Jap juggler, clever; McCloud and Melville, s. and d.; The Marvellous Dempeys, mind reading, mystified; Joseph Manley, Ill. songs, very good. SHANNON B. MYERS.

LOUISVILLE, KY.

MARY ANDERSON (Jas. L. Weed, mgr.).—Redford and Williams, very amusing; Gil Brown, s. and d., good; Living Post Card Album; Augusta Glose, great; Silvers, "The Ball Game," good; Hall McAllister and Co., "The Girl of the Times," good; Six American Dancers, best here this season; The Four Orans, "On the Seashore," good.—BUCKINGHAM (Horace McCorklin, mgr.).—Miner's "Merry Burlesquers"; Harry Fox made a great hit with the crowd. SAM H. SIMCOE.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Edgar Allen and Co., in "The Fortune Hunter's Misfortune," good; Harry First and Co., in "The Marriage Fee," very good; The Olinette Troubadours, pleased; Kenney, McGahan and Platt, good comedy; Linde and Tilley, gymnasts, good; W. H. Gallaway, crayon artist, Edward Jolly, and Winifred Wild, in "The Music Master," good. JOHN J. DAWSON.

MAKESPORT, PA.

ALTYMEYER (Stanley, mgr.; rehearsal Monday 10; agents, Associated Booking Agency).—National City Quartet, went big; Siddons and Earle, very good; Baxter and La Conda, hit; Tanna, very good; pictures.

MILWAUKEE.

MAJESTIC (Jas. A. Higler, mgr.; agent, W. V. A.).—McIntyre and Heath, "On Guard"; Chadwick Trio, good comedy sketch; Colby and May, diverting act; Alfred Kely and Mathilda Bothe, in "The Tale of Turkey," fair comedy sketch; Leo Durante Trio, high class operatic soloists; Bader La Velle Trio, daring cyclists; Vera Bealner, pleasing violinist; Al Leonhart, eccentric comedy juggler.—CRYSTAL (F. B. Winters, mgr.).—Faetle Sisters, headliner, acrobatic act of first rank; "A Fisherman's Luck," one-act comedy sketch, very good; Farron, Willis and Rawley, good song and dance; The Havelocks, clever juggling pantomime.—GAYETY (S. S. Simons, mgr.).—"The Gay Masqueraders," good show throughout.—STAR (F. Trotman, mgr.).—"Bohemians." Clever company. "The Hotel Gold Mine," an amusing musical farce in connection with the production. HERBERT MORTON.

MONTREAL.

BENNETT'S (R. G. McVean, mgr.; agent, U. B. O.).—Hyams and McIntyre, headliners, new act, and big hit; Mr. and Mrs. Mark Murphy, also scoring heavily; Dunin-Bedey Troupe, great; Lavine and Cimeron, very good; Albert's Bears, very good; Snyder the Buckler, got many laughs; Cartmell and Harris, strong dancing finish, went well; Geo. Whiting and Clarke Sisters, in a very hard spot, but well liked. Business good.—PRINCESS (H. O. Egerton, mgr.).—"The World Beaters" opened to good house and the show pleased greatly.—ROYAL (O. McBrien, mgr.).—"Sam T. Jack" opened big and the show a hit from start to finish.—NOTES.—Alice Lloyd received a great ovation on her closing night at Bennett's, Montreal, and was forced to make a speech, which the dainty Alice did, for which she was wildly cheered. Manager McVean wants her for a return.—Ned DeCoursey of the National Show Print Co. has engaged the Princess Theatre, Montreal, for a summer season of eight weeks. Lou Kelly, "Casey, the Dope," with Ward and Vokes, will be one of the features.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun.).—Harry Baker, musical comedy, "The Walker Twins," s. and d., good; Della and Templeton, contortion novelty, very good; Frank Gray, Ill. songs, good; Pauline Fielding and Co. in "The Rose of Virginia." GEORGE FIFER.

Gaumont Films

LICENSED BY MOTION PICTURE PATENTS CO.

RELEASE

Tuesday, March 23, 1909

"Pocket Policeman"

Comedy—Approx. Length.....674 ft.

"Japanese Magic"

Magic—Approx. Length.....326 ft.

RELEASE

Saturday, March, 27th, 1909

"Across The Border"

Drama—Approx. Length.....905 ft.

Urban-Eclipse Films

LICENSED BY MOTION PICTURE PATENTS CO.

Release, Wednesday, March 24th, 1909

"I Have Lost Tobv" "Mr. Pallets Goes Out Landscaping"

Comedy—Approx. Length.....403 ft.

Comedy—Approx. Length.....463 ft.

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FRED KARNO'S Comedians

Mgr. ALF. REEVES.

"Night in an English Music Hall"

"Night in Slums of London"

HAMMERSTEIN'S, THIS WEEK (MARCH 15)

WILLA HOLT WAKEFIELDSONG, READINGS,
WILLIAM MORRIS CIRCUIT.**Lillian Hale and Co.**Presenting "THE PHANTOM RIVAL," Written by
SAGER DEAN**VARDAMAN**AN ACT THAT KEEPS THEM GUESSING.
Artistic Impersonations.
ON THE INTER-STATE CIRCUIT. MARCH 22, MAJESTIC, GALVESTON.**Smith and Heagney**PLAYING UNITED TIME.
ED. S. KELLER, Agent.**SILBON'S CATS**EUROPEAN NOVELTY ANIMAL ACT.
Now Playing Orpheum Circuit

FIRST TIME IN AMERICA.

H. B. MARINELLI, Agent

Clipper Comedy QuartetteGEO. CHRISTIE, BYRON JAMES, FRANK MILLARD, ED. KEATING.
Booked Solid on the Western Vaudeville Association Time.**"WILLIAMS and WALKER'S
'CHOCOLATE DROPS'"**WITH
KING and BAILEY

Management of GEO. L. ARCHER.

Playing Sullivan & Conditine Circuit.

HELLO!

SAY!!

LISTEN!!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl.

UNITED TIME.

ALBERT SUTHERLAND, Manager

BELLE GORDON**The
Athletic
Girl**

Sole Direction, JACK LEVY, 140 West 42nd Street, NEW YORK

CLAUDE M. ROODE

BOOKED SOLID.

America's Premier Slack Wire Artist.

UNITED TIME.

Direction, ED. S. KELLER.

EXTRA FEATURE ON THE INTER-STATE CIRCUIT.

MUSICAL FREDERICKSPresenting Comedy and Music.
WILLIE AND FLO, "THAT'S ALL."
MARCH 22—MAJESTIC, DALLAS, TEX.

S BROTHERS

HUXTEREngland's Representative Leapers and Tumblers.
ORPHEUM THEATRE, BOSTON (second week). WHY!**ADAMS AND ALDEN**

Direction, WM. L. LYKENS, 31 W. 31st St., New York.

The Only and Original Snow Shoe DancersNEXT
SEASON
ALL
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MARCH 22, ORPHEUM, NEW ORLEANS.

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Direction, Arthur Klein

JOHN B. HYMERASSISTED BY ELSIE KENT AND COMPANY OF TEN IN
"THE DEVIL AND TOM WALKER"

IN PREPARATION, "10, 20 AND 30."

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Direction, JACK LEVY.

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THE HITS

"FOUR WISE MEN" AND "TERRIBLE INFANT" SELIG

LYRIC (C. L. Carrell, mgr.; agent, C. E. Hodkins).—Carroll and La Mont, sketch, pleased; Kelso and Sydney, blackface, fair; Geo. Pearson, ill. songs, local; DeVoy and Dato Sisters, dancing, very good; Hightower and Millar, sketch, well received; Kinnard Sisters, s. and d., fair. J. F. B.

NEWARK, N. J.

PROCTOR'S (R. O. Stewart, mgr.; agent, U. B. O.). Monday rehearsal 9).—Mira-Golem Troupe, clever act; Bert Levey, novelty, pleased; Irene La Tour, very good; Bobby North, had them laughing; Claude Gilligwater and Co., in good farical skit; World and Kingdon, did well; Three Lallotta, good musicians; De Laur Trio, pleased. —**LYRIC** (W. H. Currie, mgr.; agent, William Morris; Monday rehearsal 9).—Joe Welch, amused; Mr. and Mrs. Edward Lucas, clever; Casey and La Clair, went well; Taylor Sisters, novelty skating; Flo Patterson, O. K.; Scott and Whaley, colored; Heras Family, helped to entertain on this good bill. —**ARCADE** (L. O. Mumford, mgr.; agent, Tanner & Co.; Monday rehearsal 10).—M. p.; Mae Reager; Bobby Fields; Bendon and Abendonna, s. and d., very clever. —**WALDMAN'S** (Lee Osting, mgr.).—Scribner's "Big Show" to big business. —**EMPIRE** (Fred Willson, mgr.).—"The Colonial Belles," s. R. O. Manager Willson was tendered a benefit on Sunday evening, when breathing space was at a premium; 25 acts on the bill. JOE O'BRYAN.

NEW CASTLE, PA.

FAMILY (Dempsey, mgr.; rehearsal Monday 10; agents, Associated Booking Agency).—The Martels, went big; Mark Lea, encores; Donnell's Four, big hit; Morris and Daley, very good; pictures.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 1).—Bob and Tip Co., cool reception; The Vindobonans, musicians, ap- plause; "His Local Color," presented by Una Clayton and Co., does not measure up to the laws of histrionism, as laid down by Doctors Winter and Wakely, but apparently a great many persons obtained thorough enjoyment from the Edna May Spooner-like skit; Hathaway's Monks,

solid hit; Raymond and Caverly, told old jokes in a captivating manner; Castellano and Bro. must have to pay an awful high rate of life in- surance. Treason note: Gennaro's Italian Har- monists played "My Country, 'Tis of Thee" with an American flag for a background. —**GREEN- WALL** (H. Greenwall, mgr.).—"Trocadero's." O. M. SAMUEL.

ORANGE, N. J.

BIJOU (Feiber & Shea, mgrs.; agent direct; Monday rehearsal 9).—Hanna, new drawing from a reduced clientele and very good business. Chip- per Quartet, very amusing; Evelyn Sisters, s. and d., charmed; Burns and Johnson, acro-wire comed- ians, clever; The Esterhrooks are featured in a beautifully embellished scenic musical act to big applause; m. p. and ill. songs. JOE O'BRYAN.

OTTAWA, CANADA.

BENNETT'S Gus S. Greening, mgr.).—Mr. and Mrs. Mark Murphy, mirth-making comedy, "The New Jantors"; Paty Doyle, new stories, went well; Yamamoto Bros., Japanese wire and perch artists; Albert's Twelve Polar Bears, direct from New York Hippodrome; Smith and Heagney, jolly comedians; other interesting features. OGOR-D.

PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.; agent, U. B. O.).—Exceptionally good bill headed by Mabel Bardin and Co., in "Nell of the Shale," finely played; M. Froelich, Hawley, Frances Haight and Co., show improvement over last ap- pearance; "Our Boys in Blue," military ma- noeuvres, striking display; Wood Brothers, Irish athletes, very good; McNish and Penfold, funny; Dixie Serenaders, first class; Ed. Morton, pleased. —**FOLLY** (Jos. E. Pine, res. mgr.).—"Miss New York, Jr.," popular. "Merry Maidens" Co. with Sam Rice, last half. VAN.

PITTSBURG, PA.

GRAND OPERA HOUSE (Henry Davis, mgr.; rehearsal Monday 10; agents, U. B. O.).—Kila- mura Troupe, good; Nat M. Willis, favorite; W. H. Murphy, Blanche Nichols and Co., hit; Griff, very good; Vinie Dale, good; Quinn and Mitchell, very good; Reynolds and Donegan, very good; Franco Piper, repeated encores; Alex- ander and Scott, playing; Worth and Delmar, encores; Kenneth Hayes, fair; Melvyn's Animal Circus, pleasing; Harry Holman, good. —**FAMILY** (Dave Markowitz, mgr.; rehearsal Mon- day 10; agent, Associated Booking Agency).—Annie Abbot, big hit; Stephen Fitzpatrick, and Co., very good; Sam Lewis, repeated encores; Rogers and Norman, good act; Morris Goldin, good; Harry Sacks, good; The Powell's hit. —**EMPIRE** (Penn Amusement Co., mgrs.; rehearsal Monday 10; agents, Assoc. Book. Agency).—Grif- fith, Thelma and Co., big applause; Ferry, big hit; Desmond and Bailey, elegantly gowned, hit; Hattie Harris, good; Dorothea Trio, fair singers, comedy pleasing.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.).—Reed Brothers, excellent gymnasts; Lewers and Mitchell, fair; Pridce Waldemaroff, pleased; Four Floods, substantial hit; Gordon Eldridge and Co., Won by a Leg, good comedy; well handled; Carroll Johnson, mildly pleasing; "Fun in a Boarding House," headliner's effective. —**GRAND** (Bels & Appell, mgrs.; agent, W. S. Cleveland).—Jane Stuart, Wilson and Rich, Tweedy and Roberts. Second half week: The Clementos, Cogan and Bancroft, Jane Sterling. —**NEW BIJOU** (direction S. Lubin; agent, Bart McHugh).—M. p. and Carmelo's Power, The Fly- ing Craigs. Gene Davis, Edward Wright. G. R. H.

SAGINAW, MICH.

JEFFERS (Busco, Rich & Schwars, mgrs.; agent, W. V. A.).—Clipper Comedy Quartet, good singing and comedy; "Probasco," good comedy juggler; Levitt, Ashmore and Company, clever farce entitled, "A Pair of White Ducks"; Bis- sett and Scott, good dancing specialty; Otto Fietchi Quintet, Tyrolean singers, appreciated. —**BIJOU** (Busco, Rich & Schwars, mgrs.; agent, W. V. A.).—Bill headed by J. A. Sternad's musical farce, "The Tonsorial Artists," ten people, num- erous specialties and ensemble numbers, all good; The Yerkas, acrobatic artists and contortionists, good work; Avery and Seitz, comedy singers, brought laughs; Bert Wiggins, comedy contor- tionist and juggler, good. —**NOTES**.—Messrs. Busco and Schwars have taken in a partner, Adolph Rich, and the firm name is now The Busco, Rich & Schwars Amusement Co., con- trolling Bijou, Jeffers, Casino, Riverside Park and a new theatre at Ft. Huron. MARGARET GOODMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 7: The bill provoked neither great hilarity nor was it at any time very solemn. Angela Dolores was disappointing in her skit, "Eupid at Home." Jewell's Maubian, well re- ceived; Murray Sisters, recalled number of times, their gowns would please the most fastidious; The Louise Schmidt Operatic Trio, satisfactory; Paul La Croix, the handy handler of high hats, premier in his line; Josephine Trio, do well; Col- lins and Brown, German comedians, brought ap- plause; the Kinodrome completed. JAY E. JOHNSON.

SAN ANTONIO, TEX.

HAPPY HOUR (C. G. Munsell, mgr.; agent Independent).—Week 7: Rankin and Laurence, a laugh from start to finish; El Tom Ward, min- strel, good; The Norwoods, "A New Cure for Rheumatism," fair; The Great Cavazos, Persian dancer, good. —**ROYAL** (Harry J. Moore, mgr.; agent, C. E. Hodkins).—The Lavelles, eccentric s. and d., good; Jack Foster, monologist, good; Jennie De Weese, instrumentalist and dancer, good; The Kennores, very good; Dow Daggett, vocalist, good. —**STAR** (Kenned & Wyler, mgrs.; agent, Williams, Kuchle and Co.).—Mr. and Mrs. John Chick, "Matrimonial Mishaps," good; Brumage and Clark, sketch artists, good; Le Roy White, blackface comedian, good; Joe Smith, ill. songs, good. GEO. WASHINGTON.

SCENECTADY, N. Y.

EMPIRE (Wm. H. Buck, mgr.).—15-17: "The Merry Maidens," 18-20: "Miss New York, Jr." —**MOHAWK**.—Dark. S. J. KING.

MOUK CITY, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—James and Sadie Leonard and Richard Anderson, hit; Borani and Navarro, very funny; Armstrong and Clark, songs, many recalls; Ernest Van Pelt and Susanne Siegel, enjoyable; Harry Tsuda, equilibrist, remarkable; Earl Flynn, fair. —**NOTE**.—F. L. Wirlich has purchased the Kluff, a moving picture house, from O. E. Dunn and will make improvements and re-name the theatre. C. S. C.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—S. Miller and Co., in "Marriage in a Motor Car," headliner, good; Sursall and Basall, musical, good opener; Mr. and Mrs. Harry Clarke, banjo, pleased; Carod and Farnum, tumblers, very clever; Joly Violetta, dancer, fair; Harry L. Webb, monolog, a big hit; Will Rogers, farist throwing, entertaining. —**PANTAGOS** (E. Clarke Walker, mgr.; agent, W. S. A.).—Seheras heads this week's bill, big drawing card. Hearn and Rutter, s. and d., fair; Wentworth, Vesta and Teddy, acrobats, pleased; West and Mack, sing- ing, good; The Armanis, musical, a first-class act; William D. Gilson, singing, a favorite. —**WASH- INGTON** (Ood. Blakely, mgr.; agent, S. C. di- rect).—Al Carlisle's Dog-Town Pantomime, first class; George Wilson, good; Ann Crews and Co., "My Lady Raffles," good; Iva Donnette and her Dog, a favorite; Delmore and Onelda, clever, well received. B. E. M.

SPRINGFIELD, MASS.

POLI'S (Gordon Wright, res. mgr.; agent, U. B. O.).—J. Warren Keene, good; Boutin and Til- son (local), well received; Emilia Rose, very good; Armstrong and Verne; Kelley and Barrett, entertaining; Carson and Willard, acceptable; Jos. Hart's "Bathing Girls." —**GILMORE** (P. F. Shea, mgr.).—Irwin's Majestics, best show ever seen here to S. E. O. houses. G. A. F.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, I. D. Mayne, New York).—Morley Bros. have a neat balancing act; Mudge and Morton, musical, good; John H. W. Byrne's antler made a hit; Ben Hobson and Co. present a skating act of quality; Hines and Replington, hit; Sinclair and Covert, comedy duo, good; Rose Linden's songs pleased; Whitman Bros., contortionists, excellent. —**HARRY KIRK**.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Eddie Mack and Dot Williams, s. and d. team, good; Frank Work and Reinhold Over, comedy gymnasts, excellent; Harrison Hunter and Co., "The Van Dyke," surprise; Hymen Meyer, comedy pianist, good; Mlle. De Dio, beautiful act; Charles and Fannie Van, good comedy; Merlan's canines, pleasing. —**MAJESTIC**: Amiles-Boddy Theatrical Co., s. C., agent direct).—Pastor and Merle, acrobatic and songs, fair; Leo White, ill. songs, good; Jack and Bertha Rich, s. and d., fine; Mae Kessler, corsetist, fair; Gus Leonard, burlesque magician, pleasing; Yankee Singing Four, very good. —**STAR** (Thos. B. McGready, mgr.).—"The Empire Burlesquers," with Roger Imhoff; good show. BEN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O. Mon- day rehearsal 10 a. m.).—Alice Lloyd, the dainty English comedienne, with a selection of clever songs, handsome costumes, scored a big suc- cess; Fred Bond and Fremont Benton, capital; Elmore Sisters, laugh makers; Theresa Bens, novel; Sam Williams, clever; Chastino, novel; Beth Shone, good. —**GAYETY** (Thos. R. Henry, mgr.).—"The Gay Morning Glories." —**STAR** (Harry W. Hedges, mgr.).—"The Rollickers" were up to the standard of the shows seen at this house. HARTLEY.

TROY, N. Y.

PROCTOR'S (Guy A. Graves, mgr., Monday rehearsal 10 a. m. Agent, U. B. O.).—Samuel Devoy and Co., "Dreamland"; Quinlan and Mack, "The Traveling Dentist"; Robert's Trained An- imals; Rbby Raymond and Boy, "Street Urchins"; Pearl and Yocco, vocalists and musicians; Prin- cess Susanna, s. and d. —**LYCEUM** (H. B. Nichols, mgr.).—"The Kentucky Belles are housed for the first three days. The last half of the week the Champagne Girls." J. J. M.

UTICA, N. Y.

SHUBERT Fred Berger, Jr., mgr.; agent, U. B. O.).—Tom Jack Trio, musical novelties, very good; Lester Bros. and Creighton Sisters, s. and d., very good; Rice and Cady, German comedians, big hit; Edmund Stanley and Co., "Love's Gar- den," excellent; Macart and Bradford, "A Legitimate Hold-Up," very good comedy; McKay and Cantwell, "On the Great White Way," very good; Ed. F. Reynard, ventriloquist, big hit, rightly styled "The Ventriloquist With a Pro- duction." —**COLUMBIA MUSIC HALL** (Sam.

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WASHINGTON, D. C.

CHASE (H. W. DeWitt, mgr.; agent, U. B. O.). Harry Bulger and Co., proved the headliner; Clemon's Burlesque Circus, much appreciated; Pike's Hawaiian Trio, clever and enjoyed; Emma Partridge's powerful soprano heard to advantage; Mr. Quick, funny and lifelike cartoons; Brown, Harris and Brown, in "Just to Make the Minutes Fly," and Veinars closed.—GAYETY (Wm. S. Clark, mgr.)—"Haastings' Show," business good.—LYCUM (Eugene Kernan, mgr.)—"Coe Corner Girls," large audiences. E. S.

WHITE PLAINS, N. Y.

NEWELL (Messrs. Stalnach & Newell, mgrs.)

agent, U. B. O.).—15-17: Douglas Flint and Co., splendid; Arnold's Leopards, decided hit; Force and Williams, "The Girl Ahead," scored in a quiet sketch; Smith and Arado, s. and d., went big; John S. Gilbert, funny; Marshall and King, played; 18-20: La Rose Bros., Peaton, Goldie and Lee, Conroy Lemaire and Co., Combs and Stone, E. C. Strickland, Tinkham and Co. CHARLES D. PELLE.

WINNIPEG, CAN.

DOMINION (G. A. & V. C. Kobold, mgrs.; agents, W. V. A.).—Chukko, excellent; Minnie Kaufmann, cyclist, very good; The Kinsens, musical, took well; Emerin Campbell and Aubrey Yates, "Two Hundred Miles from Broadway," good; Hilda Thomas, Lon Hall and Co., in "The Substitute," hit; Kitty Dale, vocalist, big reception; De Mario and Bell, contortionist and acrobat; good; Sperry and Ray, good singing.—ELIOT (Geo. Case, mgr.; agent, S. & C.).—Dr. Carl Herman, electrical wizard, good feature; Williams and Walker's Chocolate Drops; Cal

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WILLIAMSPORT, PA.

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WORCESTER, MASS.

POITS (J. C. Criddle, mgr.).—Luce and Luce, novelty musical offerings, very good; Rastus Brown, singing and dancing comedian, went big; Murphy and Whitman and Co., in "The Prodigal Girl," took well; Willie Weston, in "Songs of Today," went great, responded to several encores; Pat Rooney, in "Simple Simon Simple," very good; Empire Comedy Four, in "What's the Answer," a hit; Hugh Lloyd, bounding rope act, took well.—WORCESTER THEATRE (John Burke, mgr.).—Cohan and Harris' Minstrels here the 18th; advance sale big; they will play to S. R. O.—PLEASANT STREET (Fred Dean, mgr.).—M. p. and Ill. songs, very good; S. R. O. business.—PARK (Samuel Grant, mgr.).—M. p. and Ill. songs, good; big business.—NICKEL (Samuel Grant, mgr.).—M. p. and Ill. songs, good; big business. W. M. SHEPHERD.

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YONKERS, N. Y.

ORPHEUM (Harry Leonhardt, mgr.; agent, U. B. O.).—15-17: La Rose Brothers, good comedy acrobats; Pearlson, Goldie and Lee, s. and d., clever boys; Conroy, Le Maire and Co., "A King for a Night," scream; Combs and Stone, fine singing and comedy; E. C. Strickland, "rube," best ever; Tinkham and Co., darling bicyclists. 18-20: Douglas, Flint and Co., Smith and Amado, Marshall and King, Force and Williams, Gilbert, Arnold's Leopards.

YOUNGSTOWN, O.

Charles E. Smith, formerly manager of the Princess, a picture and vaudeville theatre, is promoting a circuit in this section. It is planned to include Youngstown, O., Warren, O., Sharon, Pa., and New Castle, Pa., in the list—a new amusement park will be built on the Youngstown & Southern electric line, ten miles south of this city. C. A. LEBBY.

ZANESVILLE, O.

ORPHEUM (Sam Murray Co., dir.; H. S. Carter, mgr.; agent, Gus Sontz). The Alpine Troupe, who artists, big, McGivray and Brown, s. and d., very good; Mue, Blanchard and Co., globe act and juggling, entertaining. Billy Sheets, animal imitator, good; Myle and Orth, comedy exchange ment, "The Manager," hit. P. M. HOOK.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION
Ed. F.

REYNARD

Presenting an entirely new and original one act comedy, "A MORNING IN HICKSVILLE."
Direction JACK LEVY.

BLAMPHIN and HEHR
The Champion Singers of Vaudeville

HARRY FOX

Under Management of
TOM MINER,
Address En Route, "Miner's Merry" Co.

Harry Pilcer

Engaged "The Prince of To-night,"
PRINCESS THEATRE, CHICAGO.
Management, MORT. H. SINGER.



WORLD'S FAMOUS DUNEDINS

Marvelous Artists and Acrobatic Cyclists
For skill and daring they begin where all others
leave off.

NOW TOURING AMERICA.
Week March 22, Keith's, Philadelphia.
JAMES E. DONEGAN, Mgr.

Albert Weston

Featured as "The Tough."
"A NIGHT IN THE SLUMS."

This week (March 15), Hammerstein's, New York.

MR. JESS HALE AND CO.
offer
"THE LITTLE PARTNER."

Who Stopped the Ferryboat?
HICKMAN, WILLS and CO.
Presenting a Screaming Comedy Playlet, "WHAT
OCCURRED AT THE FLAT," by Wilfred Clarke.
In Vaudeville, Pearl River, N. Y.

LILLIAN MORTIMER

(PLAYING ORPHEUM CIRCUIT.)

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE,
DOING WELL, THANK YOU.

JULIUS TANNEN

HOTEL WILLARD, 253 W. 76th ST.,
NEW YORK CITY.

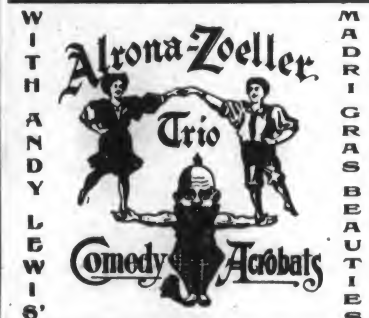
GRIFF



THE FACETIOUS
JUGGLER.
Stagehand to Young
Griff—You know this is
God's country, don't
you, sonney?
Young Griff—Yes, it
must be, because you all
call each other Jesus.
Next week—
Maryland Theatre,
Baltimore, Md.

Francini Olloms

A Success on the
United Booking Offices' Circuit.



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NOVELTY SINGING ACT.
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SKATORIALISM
Direction, REICH & FLUNKETT.

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Direction MORT. H. SINGER,
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Address 4417 3rd Ave. (Brooklyn), New York.

GLOVER WARE'S "Village Choir"

VARDON, PERRY and WILBER

We do not follow the leaders. We lead the followers.

"THOSE THREE BOYS."
Originality means success.

WEEK OF MARCH 21st—
LYRIO THEATRE, HOT SPRINGS, ARK.



Sam J. Curtis and Co.

In "A SESSION AT SCHOOL."
By GEO. W. DAY.

Week March 22, Lyrio, Dayton, Ohio.
Booked solid for season.

Gracie AND Reynolds

"THE BEAUTY AND THE BEAST."
En Route "Cosy Corner Girls."

RUBY RAYMOND AND CO.

Booked Solid Through United Booking Offices.
MARCH 22, GRAND, SYRACUSE.

BILLIE REEVES
THE ORIGINAL "DRUNK."



"FOLLIES OF 1904."
Management, MR. F. SIEGFELD, JR., '04-'05.
"Catch Me" in "The Boxing Bout."
Biggest laughmaker within the oldest memory.

MURRAY SISTERS

Direction AL SUTHERLAND.

Barry Wolford

The Typical Topical Tickle Singers.
Booked Solid until July 1, 1905.
THIS WEEK, TEMPLE, DETROIT.
Week March 22, Keith's, Columbus.
REICH & FLUNKETT, Smart Agents.



MYERS AND ROSA

"THE COWBOY AND
THE GIRL."
Western Whirlwinds.
Originators of the double
bow-knot.
Week March 22,
Lyrio, Dayton.
Wm. S. Hennessy, Agt.



THE
FAMOUS
HEIM
CHILDREN
Touring KEITH
Circuit
Booked solid until 1911.
NORMAN JEFFERIES,
Exclusive Agent.

MILT WOOD

PLAYING UNITED TIME.

Will Write and Stage
One or Two Acts for
Recognized Artists Only

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When answering advertisements kindly mention VARIETY.

WE TAKE THEM BACK SIXTY YEARS

CLAUDIUS AND SCARLET

PROGRAM

1. Popular Medley.
2. A Study in Harmony (Light Effects).
3. "Songs of '40 and '60."
- "Wait for the Wagon," "Jim Along, Josey,"
- "Grandfather's Clock," "Oh! Susanna,"
- "Darling Nelly Gray," "Old Dan Tucker,"
- "Clementine of '44," "Old Dog Tray,"
- "Twinkling Stars," "Billy Boy," "When
- Johnny Comes Marching Home," with film
- of marching soldiers.

ORPHEUM, MEMPHIS, - MCH. 22
ORPHEUM, NEW ORLEANS, MCH. 29

THAT NOVEL ACT

PRESENTING

"The Musical Past and Present"

POSITIVELY THE MOST STIRRING MUSICAL ACT EVER PRESENTED IN VAUDEVILLE.

MAJESTIC THEATRE, CHICAGO.

COLUMBIA, ST. LOUIS.

"Pretty soon a subdued humming is heard. By the end of the act everybody is singing and don't care who knows it."—CONSTANCE SKINNER, Chicago American.

"Won big rounds of applause."—FRANK WEINBERG, VARIETY.

"Nothing on the bill made a bigger hit than Claudius and Scarlet, who, with the old songs, set the audience wild with enthusiasm."—Star Chronicle.

"A splendid musical act and original."—AMY LESLIE.

TAKE NOTE

Banjo acts, musical acts and all other acts: We were the first to present these songs in vaudeville in this manner, the words on slides and a moving picture film finish. Kindly obtain your ideas from some other source. The above is for those only with thieving instincts and piratical inclinations. Any infringement will cause you to be "shown up."

We carry our own Double Dissolving Machine-Films, Electrical Effects, etc.

AT LIBERTY

Johnny E. Bell

Some
Tumbler

Having been associated with JAS. RICE, of Rice and Prevost, for the past year, and just closed with the Cohan & Harris' Minstrels, will accept any good offer.

—REGARDS TO THE 11:45

JOHNNY BELL, - 325 E. 14th Street, New York



Trade Mark

BIOGRAPH FILMS



Trade Mark

Released March 22d, 1909

"THE DECEPTION"

A story of a wife's sacrifice, which is misconstrued and almost leads to the estranging of a devoted couple. An artist is struggling along for recognition, but things are going badly with him. His wife pretends to get a position teaching piano, but instead is working in a laundry. The artist sells one of his pictures and hastens to the Music Conservatory to tell her of his good fortune, and, not finding her, thinks she is deceiving him. An accident to his wife at the laundry shows him the true color of things.

LENGTH, 653 FEET

"AND A LITTLE CHILD SHALL LEAD THEM"

One of the prettiest and most touching film stories ever made. It shows how a little child brings together a couple who, through a trivial quarrel, are about to separate. The work of the child is equally clever.

LENGTH, 340 FEET



THE DECEPTION.

Released March 25th, 1909

"A BURGLAR'S MISTAKE"

A Thrilling Story of an Attempt at Blackmail

A wealthy banker in the day of his youth was guilty of a trifling indiscretion, that although of little consequence, he wished buried. An erstwhile friend has evidence which he threatens to exhibit if he does not give up handsomely. This he yields to, and the wretch, after squandering his easy-gotten wealth, becomes a party to a burglary. Imagine the surprise of both he and his victim, when he finds himself in the house of this banker and surprised by him in the act of robbery. Well, the result is easily seen. Here is a chance for the banker to rid himself of this odious cur, and he takes advantage of it. The story is well acted and beautifully staged.

LENGTH, 955 FEET



A BURGLAR'S MISTAKE.

RELEASE DAYS OF BIOGRAPH SUBJECTS MONDAY AND THURSDAY OF EACH WEEK.

GET ON OUR MAIL LIST AND KEEP POSTED

WRITE FOR OUR DESCRIPTIVE CIRCULARS

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY

11 E. 14th STREET, NEW YORK CITY

HOME AGAIN !

HOME AGAIN !

EDWARD CLARK



AND HIS

Rumor said
we would not do
over there

"Merry Kiddos"
"The Winning Widows"

This proves that
rumor
IS A LIAR

After a most successful tour of England, the Continent and South Africa, Re-engaged for a Two Years' Trip Around the World, commencing next September.

ACT BETTER THAN EVER

If you hear me make use of the following: "My word if you're not off," "See you've got your old brown brown, brown hat on," "Catch ye bendin'," "I don't think," "Footsack," "Sagabona," "Up the pole," "Balmy," "Tell him off," "Swank-Pat," etc., etc., forgive me, won't you? It's a force of habit, and while England has treated me all right, nevertheless I'm mighty hungry for a look at dear old New York. (Aside) I hope I don't go hungry while looking at it.

I take this means of thanking the Vaudeville Club of London and its members for their kind and sociable treatment during my stay there, Also to the "Billicky Club," and here's my hand on it.

At Liberty for April and May

ADDRESS CARE OF

WM. GROSSMAN, Esq.

115 BROADWAY

NEW YORK

WHITE RATS

OR

1553 BROADWAY

NEW YORK, N. Y.

TEN CENTS

VARIETY

VOL. XIV., NO. 3.

MARCH 27, 1909.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

Wishes to say
Good Bye to all
his Friends
O-Reveire
Oh, You Pansy!
London Address
Empire Theatre
Leicester Square

AT HAMMERSTEIN'S OSCAR LORAINÉ

THE PROTEAN VIOLINIST

RESULT: DECIDED HIT OF THE BILL ON "No. 7"

ASK AARON KESSLER

Off to London, March 31

Opens Empire, London, April 19th

WILL BE BACK NEXT SEASON---MAY BE.

Choosers keep off my new ideas while I'm away!

TOM BARRY and company of four opened in a new act called "Nick Carter, the Boy Detective," in Camden last week. W. B. McCallum after the matinee said only one word about it: "GREAT!!!" and moved the act down next to closing.

MARCH 29, Our Second Big Release Week
and every week thereafter.

NOTICE TO INDEPENDENT EXHIBITORS:

It has been brought to our notice that certain Exchanges are furnishing the Exhibitors with so-called independent films—claiming the same to be from the

International Projecting & Producing Co.

We will ask every Exhibitor to send us the name of the Exchange which furnishes the service, and we will furnish information whether the films are our goods or not.

NOTICE TO EXCHANGES: We again announce that we have no agent or exclusive exhibitor. All business transacted direct through the main office,

729 SCHILLER BUILDING, CHICAGO, ILL.

Place your orders in time to take advantage of weekly release.

International Projecting & Producing Company

729 Schiller Building, CHICAGO, ILL.

VARIETY

VOL. XIV., NO. 3.

MARCH 27, 1909.

PRICE TEN CENTS.

THE VAUDEVILLE POLICY INTERESTS STAIR & HAVLIN

Their Tryout in Louisville May Result in General Adoption of the Two-a-day System.

Chicago, March 25.

The Avenue Theatre, Louisville, will take on vaudeville for a spring and summer season commencing April 14. This is a Stair & Havlin house, and the policy has heretofore been melodrama. The vaudeville bills will be furnished by Sam Du Vries of this city, and better class acts at popular prices will prevail.

This is the first theatre given over to vaudeville under the direction of E. D. Stair, the others having been sub-leased temporarily. Mr. Stair is said to have expressed general satisfaction with vaudeville. If it proves a success the probabilities are Louisville will be minus a melodramatic house next season.

It is hinted that this test may be the first step toward the probable establishment of a new popular-priced vaudeville circuit.

The Stair & Havlin people could take 50 per cent. of their houses playing combinations for the new circuit.

The number of attractions for next season, according to report, will be reduced to about 60 per cent., and another form of amusement will have to be provided.

On March 24 at Flint, Mich., a number of Stair & Havlin managers conducting houses in Michigan, Indiana and Ohio conferred and decided on a permanent organization to be known as The Triest Vaudeville Association, with headquarters in Flint.

The managers propose to play vaudeville, and the Stone Opera House, Flint, will be the first stand, probably opening next week.

Twenty weeks are looked for. Two shows daily will be the policy.

REPUDIATES "COMMERCIAL" AGENT.

For the past few weeks there have been reports that some one not recognized as a regular vaudeville agent has been representing himself authorized to solicit acts for next season to play the Morris circuit.

This person, said to have been a tailor before engaging in his voluntary assignment, has made offers to many vaudeville features and several accepted it seriously.

William Morris this week stated he had no "outside agents" answering the description of the "commercial" solicitor, and repudiated him entirely, Mr. Morris saying he had never heard of the man.

MAUDE RAYMOND NOW.

Maude Raymond, one of the hits of "Mr. Hamlet of Broadway," has instructed her agent, Alf. T. Wilton, to offer her services to the vaudeville managers for a tour of from six to eight weeks, beginning in May.

STAR IN HIS OWN PLAY.

"The Fun Doctor" will be the play George Fuller Golden expects to star in next season under the management of Cohan & Harris. Mr. Golden, the author of the piece, has it nearly completed. He may name it "The Carnival" instead.

The arrangements between the star and managers have been arrived at for the production.

OLYMPIC CUTS PRICES.

Chicago, March 25.

The price to the best orchestra seats at the Olympic has been reduced to fifty cents. When reopening under a music hall policy some time ago, the scale was up to one dollar.

\$500 A WEEK AT 14.

London, March 15.

Earning \$500 weekly at the age of fourteen, Elsie Craven is on for a run of eight weeks at least at the Coliseum, where she has become a huge favorite.

The young miss played with Beerbohn Tree in a Christmas play in London, where she was noted by Oswald Stoll, who engaged her for his large music hall. Her vaudeville salary may take a leap beyond the \$500 after her present contract expires.

THEATRE ON "GUM SHOES."

The steel construction work on a theatre hitherto unannounced in New York will commence this week or next. Erwin Rossbach, the architect, long since drew the plans, and the structure will be erected at 22-24-26 West Sixty-third Street, a block away from the Colonial.

Butler Davenport is the ostensible owner of the new house, to be called "The Davenport," and to have a seating capacity of 873. The plans call for a removable stage.

No information is given out as to the policy, but vaudeville is suspected. The opening will occur next September, with prices 25 cents to one dollar.

It is also rumored that Mr. Davenport's sole object in building his little playhouse is to have a home for private theatricals, balls, entertainments and the like.

"CINDERELLA" IN 35 MINUTES.

On April 5 at the Fifth Avenue, Edward E. Rice will show "Cinderella" in thirty-five minutes. Pat Casey engineered the date on Monday.

There will be seventeen people in the production.

ANOTHER "GIRL FROM RECTOR'S."

The original "Girl From Rector's" is still playing the Weber Music Hall. A second company is rehearsing in Chicago. This week announcement was made that a third organization was in process of formation to open shortly in Boston. The trio are under direction of Al. H. Woods.

WHO HAS MRS. CARTER?

St. Louis, March 25.

The query is, which of the St. Louis summer gardens Mrs. Leslie Carter, former Belasco star, will play. Some weeks ago it was semi-authoritatively announced Mrs. Carter was under contract to the Oppenheimers to appear at Suburban Garden. One of the Oppenheimer brothers, who has been in Europe, returned this week.

D. E. Russell, who will manage the new dramatic theatre in Delmar Garden, has announced that he will play Mrs. Carter, and has given out a repertoire. She will open the season in "The Heart of Maryland" and follow with "Zaza," "Du Barry" and "La Tosca."

BARASSFORD EXPECTS INDEPENDENTS.

(Special Cable to VARIETY.)

London, March 25.

Thos. Barassford, of the Barassford Tour, says his circuit will shortly develop additional strength, and it is surmised from the manager's remarks that he expects a booking connection with the Palace, London; Pavilion, Glasgow, and the King's, Edinburgh. The three are now independent in their bookings, and playing the largest attractions.

Mr. Barassford denies the rumor that he may retire from active business life. It was said that Geo. Dance, who is interested in both the Barassford and Gibbons Circuits, would succeed Mr. Barassford as the commander-in-chief.

Should Barassford secure the bookings for the independent houses mentioned it is extremely unlikely that there will be any affiliation between Stoll-De Frece and Barassford-Gibbons.

The contrary will likely then occur, with a strong fight waged between the two factions, the addition of the Palace on the booking route giving the opposition combination two large London halls, it now having the Holborn Empire.

SOMEBODY SAID SOMETHING.

San Francisco, March 25.

Somebody told someone that a certain individual said to represent the Morris interests has been devoting the past week to seeking a site for a Morris house here.

One of the wise ones, wiser than the rest, says it is all over but the building, and that the new house will be on the site of the old Columbia Theatre on Powell Street.

A choice spot, but does it go?

WILLY PANTZER RECOVERS TITLE.

The German Emperor has restored to Willy Pantzer his hereditary title of Baron, taken from his grandfather in 1848.

Mr. Pantzer's forefathers have been Barons in the German Empire since the year 1400. He was informed of the restoration this week while playing at the Alhambra Theatre, New York.

VAUDEVILLE! THE IDEA!

William L. Lykens is cast down and sad. Mr. Lykens is thinking of what might have been if it wasn't. In the ordinary course of his business the vaudeville agent indited a letter to Margaret Anglin, marking quite plainly on the envelope "Personal."

There is nothing "personal" in the show business, so when Louis Nethersole, Miss Anglin's manager, in the ordinary course of his business saw the envelope with "Wm. L. Lykens" on the cover, he opened the missive, replying thereto direct without taking the trouble to convey Lykens' proposition to his star.

This Mr. Nethersole has informed Mr. Lykens in the answer he made, adding he would never, never, never consider vaudeville.

Lykens has sent another letter telling Mr. Nethersole a few things. Now Bill says he supposes the only mistake of the first epistle was in not having mentioned what figure Miss Anglin might receive in the "twice daily," where all "legits" seem to arrive, before or after. That figure, says Bill, could even make a Nethersole pause and ponder.

It has been known where a week's salary in vaudeville for a star has been nearly equal to the gross on the legitimate's entire previous season.

MORE FALLING IN.

Philadelphia, March 25.

The Park and Grand Opera House will be added to the moving picture and vaudeville list next week, taking two more of the popular-price houses out of the combination field. The Grand Opera House is the largest theatre in the city, excepting the old Academy of Music, and is just around the corner from the new Liberty.

It is also reported that the Garrick, one of the high-price houses on Chestnut Street, just above Keith's, will take a shy at the picture-vaudeville game in a short time, the date not yet having been settled.

"SCHOOL DAYS" SOLD.

Last Saturday night, at Toledo, Stair & Havlin entered into possession of "School Days," the "kid" play produced by Gus Edwards. The consideration is reported in five figures.

The piece has been playing about in the middle-west to good business. The Toledo week was a return engagement. The gross receipts were \$5,400.

Mr. Edwards will continue his vaudeville act, "School Days," and will produce other abbreviated plays, but says he has passed up the legitimate thing forever.

TOE DANCING IN STOCKINGS.

It is claimed that The Great Richards, the female impersonator, has been offered \$750 weekly for next season if he will do toe dancing in his stockings on the vaudeville stage.

Richards claims he can do this most difficult of all dancing feats by playing one week and resting four. Mr. Richards is also reported as having replied to the offer that provided the salary was sufficiently high he could stand almost any strain.

Matthew and Harris in "Adam, the Second," play the Fulton, Brooklyn, Monday.

"PULLING OUT" ACTS.

Three cases were recorded this week in which the United Booking Offices "pulled out" acts booked to play in independent theatres. Two had been placed for the shows in the Mishler houses (three-a-day) in Johnstown and Altoona, Pa. In both of these towns there are vaudeville houses booked by the United.

The acts were Wilbur Held, booked for the Cambria, Johnstown, and Pelletier and Messenger, announced for the same place. They reported at the last minute they would be unable to play, by reason of illness. Hayes and Suits, and Charles McDuff were substituted.

Hereafter the bills in the two "split week" independent theatres will be kept secret. Instead of real names acts will be billed in advance under fictitious titles.

The third effort to entice acts away failed of accomplishment. John Rucker, engaged for the Savoy, Atlantic City, is declared by Wesley & Pincus, who book the house, to have been offered time on the United circuits if he would refuse to play the opposition. Young's Pier, Atlantic City, plays the United bookings.

In some way the understanding was conveyed to the United that Rucker would play for the Harris establishment and the act was billed for that house as well as for the Savoy. The local papers carried an advertisement for the Savoy in which these circumstances were set forth in display type.

BILLING GOES THREE WAYS.

Des Moines, Ia., March 25.

The Majestic employs a great deal of billboard space each week. In place of the usual line of paper this week, the boards blaze forth with "I Wish I Had a Girl," featured by the Murray Sisters.

More prominent, however, than their name is that of the music publisher.

BLONDELL A "SINGLE."

Ed. Blondell has in preparation a single act. It will be first shown after the comedian has played the Morris time with his present sketch, "The Lost Boy."

OAKLAND NOVELTY AT AUCTION.

San Francisco, March 25.

The lease of the Novelty, Oakland, Cal., for many years under the control of Tony Lubelski, will be put up at auction shortly. With \$29,000 owing to one Oakland bank and \$3,000 arrears in rental, Lubelski was obliged to say enough. According to the prevailing rumor a syndicate of Oakland business men will buy in and transform the place into a melodramatic house with Guy Smith, a one-time vaudeville manager, at the helm.

CLOSES FOR BUTTE.

Butte, March 25.

L. M. Quinn, manager of the Empire, has returned from Seattle, where he completed arrangements with Alex. Pantages for the bookings for the new vaudeville theatre in Butte.

The house will cost \$60,000 and open next fall.

The new Empire will open at Anaconda about April 1.

JOHNSON RECEIVES \$1,200.

Chicago, March 25.

Kid Cutler, the wrestler, will be Jack Johnson's sparring partner when the colored pugilist appears at Hammerstein's next Monday.

The black champion is the feature this week at the Trocadero, his first theatrical engagement, and receives \$1,200 for showing how he defeated Tommy Burns in the recent championship bout.

The program next week at Hammerstein's consists of Loney Haskell, Mabel Bardine and Co., Hastings and Wilson, Princess Rajah, George Armstrong, Exposition Four, La Dent and Marie Dainton, besides Johnson.

GEO. COHAN'S VACATION.

A long rest will be taken by George M. Cohan. He will attempt no further writing for the remainder of this season, and probably will not touch his pen again until next fall.

Either this week or shortly, the young wonder intends visiting Bermuda for a spell.

KELLERMAN CASE PENDING.

To-day (Saturday) expires the time limit set by Judge Ward in the United States Circuit Court on Tuesday for Annette Kellerman to submit briefs in the injunction proceedings brought against her by B. F. Keith.

Mr. Keith will have a few days to reply, and a decision in the case is expected during next week. Argument was had before the Justice on Tuesday, William D. Guthrie appearing for Miss Kellerman and Henry W. Taft, a brother of the President, acting as counsel for Keith.

After the hearing the Court directed that Miss Kellerman be further enjoined from going through a physical exercise she had given at the American Theatre on Monday, but declined to direct that she should be enjoined from wearing her diving suit upon the stage.

The injunction served upon Miss Kellerman March 20 forbade her giving a stage exhibition of diving, "Diablo" or dancing. Billed to open at the American by William Morris on Monday, March 22, Miss Kellerman duly appeared at the matinee before a handsome special setting which had been built for her at a cost of \$1,500. She made a short speech explaining why she could not go through her customary act, and concluded with the physical exercise while costumed as she is when diving. This was followed by moving pictures showing Miss Kellerman in her water feats. In the evening the moving pictures were shown first.

For the remainder of this week Miss Kellerman has been delivering the speech only with her black silk union suit the most prominent part of the act.

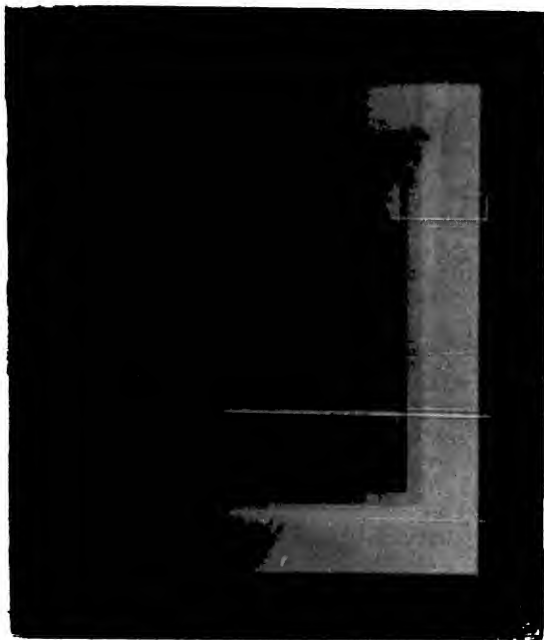
It was said about on Wednesday that even if the injunction against Miss Kellerman giving the former act under other management than Keith's should be made permanent, the Morris Circuit would continue to feature her, arranging another offering to allow the public a glimpse of the form which has brought about all the trouble. She is again headlined at the American for next week.

The speech made by Miss Kellerman on Monday afternoon (written by William Morris, according to report) said in part: "Ladies and gentlemen: I am unable to give my full act to-day, and I want to tell you why. When my dad died in Paris, I came over here and did some swimming in Boston. Mr. Keith, of the vaudeville trust, saw me and said he would like to engage me. I didn't know anything about salaries or anything else. The trust offered me \$250 a week, but I said that was not enough, and then they said \$300 and I signed a contract, but I didn't know the contract was for two or three years.

"Well, then I learned the trust was farming me out for three times my salary to managers. Then William Morris said he would give me \$1,500 and I signed with him, for the trust had not kept its contract. I said I must have an 18-foot tank, but I didn't always get it. Three times I hurt myself in tanks not the size I wanted.

"If the courts say I can't play for Mr. Morris, I won't play for the trust, any way."

In court it was stated that Miss Kellerman and her manager, James Sullivan, are engaged to be married.



A reproduction of the testimonial presented to ALICE LLOYD by the BRONX LODGE, B. P. O. E. (Elks).



MORRIS TAKES KARNO'S CO.

For eight weeks commencing with April 26, the Karno Comedy Co., under the direction of Alf Reeves, will commence to play on the Morris time in the company's standard vaudeville productions, "A Night in an English Music Hall" and "A Night in the English Slums."

The Karno Co., always under Mr. Reeves' management, has appeared for managers in the United Booking Offices for something like three and one-half years, seldom losing a week for any reason. It is an English organization, and during the American visit has been at Hammerstein's for fifteen return engagements.

Mr. Reeves is negotiating with the Morris office for others of the Karno productions played in England, and which were seen by William Morris when visiting over there. One will probably be presented in New York before the season ends.

ETHEL GREEN LEAVING.

Chicago, March 25.

Ethel Green, of Gaston and Green, will abandon vaudeville for musical comedy next season, her services having been secured by the Askin-Singer Co. to play in a new piece early in the fall.

Billy Gaston will be rejoined by his former partner, George Stone, in a new act.

HAWKS AT "DREAMLAND."

The Hippodrome publicity pusher, Wells Hawks, will take charge of the press work at "Dreamland," Coney Island, after the show season closes.

Maurice Levi has reorganized his band since returning from abroad, and Jack Levy will look about for vaudeville dates.

VAUDEVILLE LOSES WEBER & RUSH.

Binghamton, March 25.

With the change of location for vaudeville next season from the present Armory to the Lyric, when Weber & Rush leave Binghamton as managers, that New York firm, according to understanding, will be entirely out of vaudeville, with all theatrical interests centred in the Eastern Burlesque Wheel.

The Orpheum, Atlanta, Ga., in which Weber & Rush held a 50 per cent. share, is now under the direction of Jake Wells, who purchased Weber & Rush's end of it.

The burlesque managers may obtain another vaudeville theatre before next season, but it is not likely.

JACK SHEA INJURED.

Jack Shea, a brother of M. A. and Joe Shea, both vaudeville agents, was seriously injured in an accident in Central Park, New York, Sunday. He was driving up the South Road when an automobile frightened his horse and made it shy. In the following confusion the animal became entangled with another rig and a wagon pole was thrust against Shea.

He was picked up unconscious and removed to Roosevelt Hospital. Examination disclosed that five ribs had been broken. Late this week the hospital authorities declared that the patient was out of danger, although he would not be able to leave the institution for several weeks.

M. A. ("Marty") Shea, who was also in the wagon, suffered a severe cut on the forehead.

Trial performances are now being given Friday mornings at 10 o'clock in the American Theatre. Arrangements to show acts are made with Mr. Goldberg of the Morris office.

ARTIST WINS APPEAL.

The suit of George Day against Klaw & Erlanger was passed upon last week when the Appellate Division of the Supreme Court returned a decision in favor of the artist. Day's action was in the nature of a test case. Day received judgment some time ago in a Municipal Court. The decision was carried to the Appellate Term, where there was a majority report in favor of the lower court and a minority report against it.

The managers then appealed to the Appellate Division, which has just sustained the verdict favoring the artist. Day played twenty-three weeks of time in "Advanced Vaudeville" under a twenty-five-week contract. He sued for salary during the uncompleted term of the agreement. Several other cases along the same general lines are pending in the lower courts.

There is pending before the United States Circuit Court of Appeals a case in which Klaw & Erlanger appealed a judgment for \$7,000 in favor of Roltaire. This judgment was rendered in the United States Court and carried up by the defendants.

William Grossman, of House, Grossman & Vorhaus, who represent Roltaire said this week that the Appellate Division decision would probably have an effect in this case favorable to the artist.

Barry and Hughes have separated. Tom Barry and a company of four people opened with a new act named "Nick Carter, the Boy Detective," at the Broadway, Camden, last week. Madge Hughes continues in the former piece of the team.

Marie Nelson has closed with "The Golden Crook."

CONSIDINE: NOTHING DOING.

There has been nothing doing with the Sullivan-Considine Circuit and others since John W. Considine has been in the city.

Mr. Considine has visited William Morris several times without anything coming of it as far as known, but it is said that Mr. Considine had not called upon Martin Beck up to last Wednesday nor had they met.

When Mr. Morris was asked this week if there were any negotiations on between Mr. Considine and himself, he replied, "I expect to remain independent."

Mr. Considine will probably leave New York Sunday for the Coast, stopping over at Chicago.

OFFER FOR BAILEY AND AUSTIN.

The managers, and William Hammerstein especially, have evinced a liking for the return of Fred J. Bailey and Ralph Austin to vaudeville. Bailey and Austin have instructed Alf T. Wilton to arrange the date following the closing of "The Top o' th' World," in which they have been starring this season.

JOE WELCH ABROAD.

Joe Welch will sail for London in May. This week bookings were completed with the Moss-Stoll people through L. Johns, their American representative, whereby the Hebrew comedian plays four weeks in London for the firm, who at the same time take an option upon his services for a further term of two years.

"Aladdin Up to Date" is the title of an act coming from the west, "framed up" by Editor Stevenson of the Chicago Amusement Guide. There are two Chinese and one American boy in the turn,

GREENWALL RETIRES.

New Orleans, March 25.

Henry Greenwall, manager and proprietor of the Greenwall and Dauphine Theatres in this city, and president of Greenwall Circuit Co., which controls and operates a chain of theatres in Louisiana and Texas, will retire permanently from theatrical activity at the close of the present season.

The elimination of their southern time by the Columbia Amusement Co., the non-success of his dramatic stock company at the Dauphine, and the intermittent bookings provided by the combination agency which furnished attractions for his circuit company, proved too great a strain for the veteran manager, and, rather than further undermine his health, Mr. Greenwall has decided to step down.

In all probability he will dispose of his entire holdings to Albert and Sidney Weis, who are at present interested in his Texas houses. Sidney Weis has been here since Sunday. His father, Albert Weis, is expected to-day (Thursday) and some tangible financial agreement will in all likelihood be arrived at. When seen by a VARIETY representative, Mr. Greenwall said:

"We are not going to play burlesque next season, although the decision was entirely with me. I've been playing the theatrical game for nearly half a century and I think it is about time to allow some other fellow to 'sit in.' New Orleans is the best show town in this country, if you give 'em a show."

The Greenwall will not play Stair & Havlin attractions. The Crescent, a K. & E. house, is offering that brand of entertainment. Next season's policy has not been decided on.

Mr. Greenwall has amassed a large fortune in the theatrical business.

REPORTED "LEADERS."

According to an unofficial estimate the three shows of the Western Wheel which have so far shown the highest total of net profits are "W. B. Watson's Burlesquers," "Miner's Bohemians" and "Follies of the Day," the latter under the management of Barney Gerard.

CURTIN'S SHOW MAKES RECORD.

Chicago, March 25.

The biggest week since the house opened was recorded at the Empire last week. The attraction was Jas. H. Curtin's "Broadway Gaiety Girls," with Frank Gotch the champion wrestler, as the extra feature.

On Friday night more than two hundred people crowded on the stage and the show was given without scenery.

BARTON MAY RETIRE.

Chicago, March 25.

It is reported that Charles Barton, of Rice and Barton, may retire from stage work next season. Mr. Barton's retirement, however, will not interfere with either of the firm's shows on the Eastern Burlesque Wheel.

LOUISVILLE GAYETY ASSURED.

Louisville, March 25.

The Mayor has approved the bill which will permit the completion of the Gayety (Eastern Burlesque Wheel) Theatre in this city.

BURLESQUE IN WINNIPEG.

Winnipeg, Can., March 25.

There is talk here to the effect that Western Wheel burlesque will be the attraction at the Grand Theatre. Campbell & Drew and W. B. Lawrence, of Cleveland, are jointly interested in the Grand, where Maude Fealy is now heading a dramatic stock company.

Within the last few weeks the trio have taken over leases for the Dominion Theatre and the Grand. It is announced that at the latter place melodramas will hold forth for the balance of this season. It has been a stock house since its opening in December.

The house has been offered to the Empire Circuit (Western Wheel) executives and if proper routing can be arranged it will be turned over next season.

The Dominion continues to give vaudeville under the direction of Mr. Lawrence, taking its bookings from the Western Vaudeville Association.

Although the three-cornered arrangement was entered into some days ago, it does not go into effect until next Monday.

CAST FOR "UNCLE TOM."

Billy Burke has gathered his company for the miniature "Uncle Tom's Cabin," which he proposes to send out over the vaudeville time and the opening date has been fixed as Easton, Pa., April 12.

The cast will include twenty-eight people. Andrew Glassford will play Uncle Tom; George Parks, Simon Legree (which he played in the William A. Brady revival at the Academy, New York); Mildred Hutchinson (formerly of "The Red Mill"), Little Eva. Alton Jasper will stage the negro plantation numbers.

Bessie Wynn did not open at the Fifth Avenue Monday, displeased over her billing matter.

Louis Weslyn has written "A Windy Corner" for Rooney and Bent. They will place it on the stage next season.



WILLIAM B. WATSON.

The above is WILLIAM B. (BILLY) WATSON, playing at the Bijou, Philadelphia, this week with "W. B. WATSON'S OWN CO." Next week (March 29) the show is at the Empire, Brooklyn.

Mr. Watson's photograph disproves the reports that he is or has been ill. These reports, says Mr. Watson, have been spread about with intent to injure him and his business.

For 27 years Billy Watson has been before the footlights as "Billy Watson," and states that if anyone else can produce a program before that time bearing the same name, Mr. Watson will at once change his.

\$40,000, EMPIRE PROFITS.

The Empire Theatre, Brooklyn, playing the Western Burlesque Wheel shows, has made already a profit of about \$40,000, according to the calculations of several traveling managers of that organization.

The better of the shows have been playing to from \$4,000 to \$4,900 weekly with the ordinary organizations falling around \$3,200 to a little better. From the figures worked out by the managers this gave the house an average profit on the season of about \$1,200 per week (not considering profit or loss on the Sunday vaudeville performances). The house is owned and operated by a coterie of Western Wheel managers, and is a separate stock company from the Empire Circuit.

"ORIGINAL BILLY" CLEANS UP.

Baltimore, March 25.

As the result of the (Two Billys) "Watson war," waged between the two Burlesque Wheel theatres in this city last week Manager Monty Jacobs, of the Monumental (Western) gives the following figures as the amount of business done by Billy Watson and his company, \$4,420.40. At each performance "Standing Room Only" prevailed.

Manager Ballauf, of the Gayety (Eastern), at which Billy Watson and "The Girls From Happyland" appeared, refuses to make known the amount of business done by that attraction, but claims the receipts exceed that published by the Monumental. Seein' is believin'.

CONNECTS OLYMPIC WITH BURLESQUE.

Chicago, March 25.

Another rumor was circulated during the week to the effect that Kohl & Castle's Olympic would be transferred for burlesque next season. Hyde & Behman are mentioned as the lessees, and the Columbia Amusement Co.'s attractions will hold forth. It has also been reported the Star & Garter will continue with burlesque as in the past, the business recorded at the new west side house having been more than satisfactory this season.

In the event of the Olympic playing burlesque, the Trocadero will probably be abandoned, and the contemplated new theatre for the Columbia Amusement Co. in this city will be halted for at least a year or two, pending the outcome of the burlesque situation with the two first class theatres in operation.

COMPETITION IN PHILLY.

There was some burlesque opposition in Philadelphia last week. The management of the Bijou Theatre engaged Millie De Leon, "The Girl in Blue," to strengthen the Charles Falke show ("Fashion Plates"), and kept the arrangement a secret until Saturday night before the opening, when the bills were posted.

This was a sudden blow to the "Crackerjacks," due at the Gayety without added attraction. All week the competition reigned strong. The result, according to the statements of both parties, remained in the balance.

Millie modestly declares that she packed the house to the limit and is probably the best added attraction you ever saw, while Bob Manchester brings long lines of eye witnesses to prove that the "Crackerjacks" just "stood 'em up all week long" and played to "thirty-eight."

THE TROUBLES OF "SALOMING."

Baltimore, March 25.

Moralists and anti-"Salome" crusaders have won at least one victory in their effort to keep "Salome" dancers from performing by the downfall of Lillian Lippman, one of Baltimore's contributions to that style of dancing.

Miss Lippman, but 15 years of age, was a member of the "Golden Crook" Company, and billed as "La Vie," gave her own "conception" of the "vision."

During the action of the dance a stage fall was necessitated. In falling she hurt herself internally and shortly before Christmas became so ill that she had to be removed to the Johns Hopkins Hospital, in this city, where an operation was performed. For a time she lay between life and death. At last science and youth conquered, and she was pronounced cured. On the advice of her physician she had decided to abandon "Salome" from her repertoire of dances, but with health regained the call of dancing returned, and she was soon back with her company—and "Saloming."

However, the "smile and string of beads" costume proved too scanty for the young woman in her weakened condition, and ere long she had again broken down, this time with pneumonia and pleurisy.

She was brought to her home in this city and once again a battle is being waged for her life. Although still in a serious condition she is improving.

\$360,000 MINER HOUSE.

Preliminary plans were submitted this week to H. C. Miner for the new theatre which the Miner Estate and Martin Maas, of the Maas Fireproofing Co. are to build in the Bronx. They provide for the expenditure of \$360,000.

Work will be commenced immediately and the contractors have promised to have the building ready for opening by September. Mr. Miner said that the policy of the place had not yet been determined. He also denied that any other parties than the Miner Estate and Mr. Maas were interested in the enterprise.

The location is directly north on Third Avenue from the site of the theatre that Percy G. Williams is erecting for vaudeville, and the section is described as "the Times Square of the Bronx." It is just at this point that the Subway (east branch), elevated railroad line and street car lines of the Bronx have a common crossing point.

The Miner house will have a seating capacity of 1,700. It will front 57 feet on Third Avenue, where the entrance and a number of stores will be placed with offices above. The theatre proper will be on Brooks Avenue, just behind. In addition to the auditorium the building will have a part set aside for ball room, society meeting rooms and bowling alleys in the basement.

The excavations have already been made for the theatre itself and the work of razing the existing buildings on the Third Avenue side is to begin at once.

Martin Maas will be the house manager when the theatre opens, probably on Labor Day.

Ground for the new Star Theatre, Donora, Pa., was broken on March 23. It will play vaudeville, booked through Gus Sun.

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The Stewart Sisters sail home to Eng-
land next month.

Casey and Le Clair will appear at the
American next week.

Frank Morrill opens at Atlantic City
Monday in his "single act."

A son was born to Mr. and Mrs. William
Birbo in Chicago March 20.

William Gould and Valeska Suratt will
return to Hammerstein's May 10.

Charmion will appear at the Fifth Ave-
nue April 5. Casey booked the act.

Robinson and Grant are going to Eng-
land in May, placed through the Morris
office.

John D. Bohlman has left the Church
City Four to join "A Night With the
Poets."

James J. Morton is in Italy. He is ex-
pected to return to New York about
April 11.

Next week at Hammerstein's Princess
Rajah will commence her eleventh and
last week.

Lester Hedder (Hedder and Son) is con-
fined in the Isolation Hospital, Toronto,
with scarlet fever.

Cavana, the wire walker, leaves the
"Fay Foster" show to open on the Morris
Circuit March 29.

William Morris may leave New York
to-morrow (Sunday) for a trip of two
weeks in the west.

Frank J. Baker of the Lyric Circuit, has
turned over his business to Verbeck &
Farrell, of Oil City, Pa.

Bob Richmond intends returning to
vaudeville the coming season with a mono-
log built upon current topics.

The audience at the American Monday
evening was the largest of any since the
house opened with vaudeville.

Gus Edwards has booked four acts over
the Orpheum Circuit for next season, the
total in all being 120 weeks.

Hill and Whitaker left Wednesday on
the Campana. They hold contracts for
eighteen consecutive months aboard.

Alice Lloyd plays Poli's, Hartford, next
week. She will "lay off" Holy Week, re-
suming April 12 at Keith's, Providence.

Miss. Vanity left the Lincoln Square
bill on Monday through displeasure at the
position assigned her on the program.

Clara Dupree, of Reh and Dupree, and
William E. George, aerial artist, were
married last week in Washington, D. C.

The Three Keltons have been booked
for the Barassford Tour, England, next
season, through the William Morris office.

Rice and Prevost open at Bennett's,
Montreal, on March 29, placed through M.
S. Bentham. Howard Prevost is back in
the act.

Lynn Pratt, who has been principal
support for several vaudeville stars, is
appearing with a company in his own
sketch at present.

Lillian Russell closes her season about
the middle of June. She opens during Sep-
tember in New York in Edmund Day's
"The Widow's Mite."

Lew Welch, lately starring in "The
Shoemaker," will enter vaudeville shortly
in a playlet, "Levinaky's Old Shoes," writ-
ten by Louis Weslyn.

Daisy Leon, now that the Sam Bernard
show has closed its season, may head a
"girl act" before joining the new Lew
Fields production.

Mrs. Bob Carlin is ill in New York.
Carlin and Otto have been booked for 33
weeks on the Orpheum Circuit, commenc-
ing at St. Paul, Aug. 15.

Harry L. Cooper has re-engaged with
Williams' "Imperials" for next season as
principal comedian. Mr. Cooper and Sam
Williams will stage the show.

Mr. and Mrs. Ralph Lewis have in
preparation a new dramatic sketch from

the pen of Edith Sessions Tupper. It is
called "Thou Shalt Not Steal."

Lily Lena has been placed for the Or-
pheum Circuit and is commencing the tour
over it. Miss Lena is at Milwaukee this
week. Pat Casey was the agent.

Several committees from the different
actors' societies in New York were in Al-
bany on Thursday supporting Assembly-
man Voss's "five per cent." commission bill.

Fannie Ward will produce in London
the coming summer the one-act piece,
"With Her Back to the Wall," which she
recently purchased from Channing Pol-
lock.

At the Manhattan Theatre, New York,
there is an immense cloth sign across the
front of the house facing Broadway, an-
nouncing an imitation within of Eva
Tanguay.

At the Savoy, Atlantic City, this week,
May Tully is billed as "The Bernhardt of
Vaudeville." Miss Tully may soon essay
the "single act" she has had in mind for
some time.

Irvin R. Walton with "Fads and Fol-
lies" has made up a new act with special
drop which he will show when playing
with the company at the Olympic, New
York, April 15.

Harry McDonough has replaced Jeffer-
son De Angelis in "The Rehearsal." Post
and Russell, who were with Mr. De An-
gelis in the sketch, are playing together
as a team in vaudeville.

Clifford C. Fischer arrived yesterday on
the Lusitania. Cliffe Berzac came in on
the same boat. Berzac and his animals
open with the Barnum-Bailey Circus at the
Coliseum, Chicago, April 1.

Charles Arnold and H. S. Woodhull,
the Eastern Burlesque Wheel managers,
have moved into offices just across the cor-
ridor from the Columbia Amusement Co.
in the Gaiety Theatre Building.

The usual change in the Poll houses
will probably be made along in May,
Waterbury starting off first with a stock
company, and Bridgeport the next to fol-
low, Hartford turning over last.

Martinetti and Sylvester open at the
Empire, London, May 3, and have been
booked through the Marinelli New York
branch to play the Marigny, Paris,
for six weeks commencing June 1.

Joe Roth, former manager of the Third
Avenue Theatre, and his assistant, Percy
Green, have retired from those positions,
following the appointment of General Man-
ager McCaddon for the Keeney Circuit.

Edward Barnes, a recent winner of a
medal for "ragtime" piano playing at Los
Angeles, Cal., opened in vaudeville at the
Orpheum, that city, March 15, and will
play the Orpheum Circuit toward the east.

Billie Reeves may not appear again this
season in "The Follies of 1908." Mr.
Reeves hurt himself internally while play-
ing the final week the show stayed at the
Auditorium, Chicago. He is still traveling
with it.

The Sunday shows at Hurtig & Sea-
mon's Harlem Music Hall have reverted
to moving pictures and five acts of vaude-
ville, running continuously from 2 until 11
p. m. The same style of entertainment is
being given at the Empire Theatre, Will-
iamsburg (Western Burlesque Wheel).

The hearings before the referee, Eman-
uel Blumenstiel, in the license-revocation
case commenced by the Corporation Coun-
sel against the American Theatre (New
York) (William Morris), are being held
once or twice weekly. The defense has
yet a great many witnesses to examine.

Franklin A. Brooks, who has been man-
ager of the Cascade, New Castle, Pa., will
go to Pittsburg, where he will assume
charge of the offices of the Inter-State
Vaudeville Company. He states that
theatres in McKeesport, Rochester, Greens-
burg and Latrobe have been added to the
circuit.

"The Fortune Hunter," with Thomas W.
Ross, appears at the Gaiety, New York,
April 12. In the cast are Forrest Robin-
son, Mary Ryan, Hale Hamilton, Eda
Bruna, Sydney Ainsworth, Kathryn Mar-
shall, Alice Parkes Warren, J. Charles
Brownell, George Loane Tucker, Ogden
Stevens, Grant Mitchell, Edgar Nelson,
Walter Horton, Horace James, Charles
Fisher and Richard Webster.

Mabel Fenton has been seriously ill for
the past ten days with pneumonia. She
is in a New York hospital. Miss Fenton
wrote "Chuckles," a new act of mimicry
and parodies for her husband, Charles J.
Ross, billed to appear at the Lincoln
Square next week. Mr. Ross has can-
celled the engagement. He was to have
been the feature at the Savoy, Atlantic
City, this week. When informed on Mon-
day morning his wife's illness had taken
a serious turn, Mr. Ross immediately re-
turned to New York.

A cable received at the Marinelli New
York branch on Monday said that the new
revue at the Olympia, Paris (H. B. Mari-
nelli's own Parisian music hall), had
scored a sensational success. The receipts
for last Saturday and Sunday (four per-
formances) were given as 25,000 francs.
Ethel Levy was a hit in the show; a
trained chimpanzee attracted attention,
but whether Consul, the ape which has
created a great deal of talk on the other
side lately, is not stated. There are now
several of this species of the monkey ex-
hibiting abroad.

Some weeks ago in the correspondence
from New Orleans, VARIETY's correspond-
ent commented upon an act called The
Graham Trio, saying it consisted of a
man and two children, practically babies
in age, who were doing an acrobatic or
"Risley" act nine times daily. Mr. Gra-
ham is indignant, and writes that he never
did nine shows in a day; that he and his
babies only did 36 shows in seven days.
From his letter head, one child looks to
be about three years old; the other not
over five years. Mr. Graham further says
he would not have cared had VARIETY's
New Orleans correspondent told the truth,
but when it was said that the act did
nine shows a day when it only appeared
36 times in seven days, Mr. Graham be-
lieves an injury has been done him.

PICTURE HOUSE "STARS."

The woes of a grand opera impresario may be many in his diplomatic relations with his song birds, but Oscar Hammerstein, who is the hair-balanced diplomat of them all, has never operated a moving picture theatre, so he has yet to know the real trouble of managing feminine singers.

Down at the Manhattan Theatre where the audience is never certain whether the "next" will be "a picture" or "an act," William B. Kane, the director general of the combination show, has lost twelve pounds the past two weeks "handling" his two "stars," Billie Seaton and May Florine Linden.

The Misses Seaton and Linden are singers. They appear four times daily each. Miss Linden sings in the first show before Miss Seaton, and after her in the final performance of the night.

Upon Miss Linden entering the program, she noticed Miss Seaton had a colored maid. So Miss Linden engaged a colored maid. There are about forty dressing rooms in the theatre, with but four acts employing them, but the girls are placed directly opposite each other on the first tier in order that no claim of favoritism may be made.

Any visitor calling upon Miss Linden, for instance, will commit a breach of etiquette and cause trouble for Mr. Kane if he does not pass the time of day with Miss Seaton also before departing.

The rules of the house permit the girls to pass through the orchestra after each performance. They may linger in the manager's office if they like, he being a very sociable person, and they are also privileged to view the moving pictures either from the "front" of the house, or behind "the sheet."

The two stars are receiving \$100 weekly apiece for their services at the Manhattan, an enormous salary for a "single" in a "picture house." Miss Seaton has ambitions to save her money to "buy an act." She is at present giving a "copy" of Eva Tanguay, with the announcements reading an "imitation." This week Billie has a new song named "I'm the Girl Who Worried Eva Tanguay."

Miss Linden says she has found the audiences at the Manhattan of such culture and understanding that she decided to use her own name, after playing at the theatre for a day or two. While May Florine does not state right out sharp, one might believe from her conversation that she realizes what condescension a former prima donna of "The Bostonians" is making in "playing a picture house."

The two colored girls have an arrangement whereby one leaves for a few hours, the other serving the two mistresses meanwhile. Neither of the singers is yet well enough acquainted with her "maid" to distinguish one from the other, hence the possibility of deception.

MOVING DAY SOON.

The general belief around the St. James Building is that the exodus to the new quarters at the Long Acre Building will occur between April 5 and 15.

The many leases executed between the vaudeville people and the J. J. Astor estate passed through Wm. S. Hennessey, who was formerly in real estate, but at present is a vaudeville agent.

ZIEGLER FOLLOWING ROOSEVELT.

Cincinnati, March 25.

Henry M. Ziegler expects to meet Colonel Roosevelt in Africa. Mr. Ziegler is going to Europe next month, taking his family with him, but the theatrical manager and horseman will travel to the tropics alone.

The trip is for pleasure and business. Mr. Ziegler may take Hermis over to England or send for him after arriving on the other side. Local people expect to hear that the Ziegler colors will be flying around the English and French race tracks before the summer passes.

Interviewed on the theatrical situation at home by The Enquirer, Mr. Ziegler seemed very gloomy. He refused to "predict" for the future, except to say it was a certainty many people now in the show business would regret it before long.

"There are as many theatres in New York losing money as are making any," said Mr. Ziegler to The Enquirer man, "and you will find that condition general. When you take into consideration that there are twenty-five times as many ways to spend money now as there were three years ago, you can easily foresee the result. It is only a question of time when the theatrical situation will resolve itself into a survival of the fittest."

ACTS WERE PAID.

Stamford, March 25.

The statement last week that certain acts playing the Music Hall in Stamford and So. Norwalk, Conn., were not paid owing to attachment proceedings brought against the house, was an error.

Sam J. Klein, manager of the Stamford house, brought the action against the establishment only. Although Mr. Klein held a claim against Fred Beck, the manager of the house, he turned over all receipts and all the acts were paid.

The So. Norwalk house was not involved at all in the matter. It has been under the control of Thomas Kirby for some time.

WOOD'S ELASTIC BAND.

Jos. Wood, the agent, booked Spickla's Royal Venetian Band for Altoona, Pa., last week, and notified the members to report at the New York railroad station Sunday evening to start for that town. Wood personally went to the depot to see that all was well. He found a gesticulating band of foreign musicians on hand, all very much excited about the absence of seven of the organization.

Wood immediately hired a corps of fleet messengers, dispatched with all speed to bring in the laggards. By midnight, Sunday, the absentees were reduced to three, and half the messengers were still to be heard from. At 4 a. m. Monday morning all the messengers had reported and the band had five too many musicians. In some mysterious way every one of the extras had possessed himself of a contract. The leader explained that he had engaged a few over the regular number in order to be sure enough would report.

Wood loaded them on the train and went on to Altoona himself, taking no chances on a further mix-up.

Joe Smith and Louise Alexander open in vaudeville at the Fifth Avenue March 29. They are the "Apache" dancers from "The Moulin Rouge."



FIVE FOR KOHL & CASTLE.

Chicago, March 25.

The Criterion Theatre, which has been secured by the Western Vaudeville Association interests, will be added to the chain of five local houses controlled by the Kohl & Castle management. The Association now has the booking for eighteen theatres where better class acts are used.

The Criterion is on the north side. It was formerly conducted by Lincoln J. Carter as a melodramatic house, playing the Stair & Havlin attractions. While it has been reported that Mr. Kohl personally bought the property, its interest is covered by corporation papers, naming as stockholders Kerry C. Meagher, Walter F. Keefe and Frank C. Rivers. The house reopens with North Brothers' repertoire stock company, augmented by a ladies' orchestra, about April 15, until the summer sets in, when alterations will be made for the regular opening with vaudeville early in August.

The Western Vaudeville Association booking offices are gradually adding better grade theatres.

GRACE HAZARD IN NEW ACT.

There's a new act coming along for Grace Hazard. In it Miss Hazard, retaining her title of "Five Feet of Comic Opera," will present eight new changes of costumes with appropriate singing numbers. She will return to the Morris Circuit in a few weeks with the latest output of her brainy little self.

Geo. E. Stoddard and Fred Berger, Jr., have written a musical comedy for Miss Hazard, and it may be produced in Chicago next season for the opening. The name is "The Moon Maiden."

Another offer or two in the legitimate is simmering on the pan for '09-'10.

MANAGERS' NEW TACTICS.

The returns this week seem to show that new tactics are being pursued to damage the "opposition" in vaudeville. Last Sunday in Boston a paper of that city carried a story under a New York date line grossly misrepresenting the entrance of James J. Jeffries into eastern vaudeville at the Lincoln Square Theatre. It said that Jeffries and William Morris had had a disagreement, and that Jeffries had "fopped" completely. On Monday at the Orpheum, Boston, where Jeffries showed, the receipts for the day exceeded \$2,000.

A Newark daily on Monday assailed a female star on the Morris time, who is to appear at the Lyric, Newark, next Monday.

In each city a manager connected with the United Booking Offices operates a theatre which the vaudeville of Morris opposes. In Boston, it is B. F. Keith; Newark, F. F. Proctor.

THROUGH WITH "FOREIGN STUFF."

There will be little more doing in the line of importations for vaudeville during this season. The foreign books of the Morris Circuit are closed until the fall arrives, and Percy G. Williams has said he has nothing more of importance to arrive after Vesta Tilley lands.

These two managers are the main importers of European acts. Neither has given out any bookings from abroad for next season.

Billy Armstrong, the minstrel, has signed up with Terry & Smith's Consolidated Railroad Shows, for the coming season, to act as press agent. Armstrong was formerly a newspaper man in Marion, Ind.

"MY LADY VAUDEVILLE."

"My Lady Vaudeville and Her White Rats," an interesting and instructive history of vaudeville and the White Rats of America, told in story by George Fuller Golden, has made its appearance.

With fact instead of fiction to base his story upon, Mr. Golden, the founder of the White Rats, carries his reader along in an easy story-telling style, weaving the tale upon "My Lady Vaudeville" as the queen of the amusement world.

To professionals Mr. Golden's book will be profoundly interesting, and to the lay reader will recommend itself as a volume to be digested thoroughly for the wealth of information presented so uniquely.

Many prominent artists and managers of the present day have been introduced into the story. Whatever animus the author may have had or has against any one through his association with the White Rats "strike" of a few years ago is noticeably absent. There is no cut or sting in the story of that "strike" or in what preceded or followed it. The book delves into the origination of the White Rats, the "Original Eight" who were the nucleus of the organization, and in an extremely clever and bewildering manner Mr. Golden casts a "Jekyll and Hyde" character into the leaves which impresses one upon learning the dual role the author has made for himself that George Fuller Golden had a full understanding of theatrical conditions at all times, before, during and after the "strike," and that while he was willing to be posed as a "dreamer" for the purpose of accomplishing an end beneficial to all artists, the cold, hard, matter-of-fact business aspect of the situation was not lost by the author.

"My Lady Vaudeville" is destined to become a standard theatrical work and a guide to all White Rats to follow in the sincerity of spirit evidenced by the prime movers of their society, none of whom has been more steadfast than Mr. Golden himself.

The single fault with the book is its brevity. Mr. Golden in escaping the pitfall so many authors have found has brought forth a compact volume which could have been written to greater length.

The book contains many theatrical advertisements and photos of the present executive staff of the White Rats. It is dedicated to Geo. M. Cohan. The author's wife is referred to as "The Golden Lady," and during the story there are many touchingly sentimental passages.

No professional should be without "My Lady Vaudeville." It is a story that could be told by no one but Mr. Golden.

OH, THOSE RUDE MANAGERS.

Eva Thatcher has dug up the limit of unsophisticated theatre managers. He holds forth in Park Rapids, Minn. When Miss Thatcher reported there for work all the manager wanted her to do was to change her act every night. She explained gently the impossibility of such a proceeding. "Well," replied the manager, "I can't see why; those companies that come to the Opery House do it, and your company gets more money." The actress let it go at that.

The Clune Vodyville Circuit of Los Angeles, Cal., is placing acts for from 20 to 30 weeks in California, Arizona and the Mexicos. Robt. A. Brackett is the manager of the circuit.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, March 23.

Editor VARIETY:

To my professional friends and those I have helped to the front in my vaudeville days I appeal to you.

The sad death of Harry S. Stanley (formerly off Stanley and Wilson) opens the way. A more noble and upright man was never born. Through unlucky business ventures, a limited amount of bookings, and poor health of both himself and his wife, she is compelled to face the world alone and earn her living after twenty years of a happy married life.

I have formed an Executive Committee of the following gentlemen to arrange plans for her future welfare: Messrs. William Morris, Harry Mountford, Chris O. Brown, Louis Pincus, Ed. S. Keller and Tim McMahon. The committee will meet next week.

Ed. B. McNally, of the White Rats Transfer Co., has offered his kind service to the committee. Harry Mountford has consented to receive all communications for the widow, which will be acknowledged.

W. S. Wright,
General Manager North Beach Amusement Co.

Buffalo, March 22.

Editor VARIETY:

In the review of "The Bon Tons" I was mentioned as having worn tights in "The Behman Show" when appearing in New York at the commencement of the season.

Permit me to say that I have not worn tights in the show for the past two months.

Mollie Williams.

Stockton, Cal., March 18.

Editor VARIETY:

In answer to W. J. Curzon's letter in VARIETY, March 13, who claims to be the originator of the "revolving teeth" act, will say I do dispute his origination, and also deny any infringement on the same. When Mr. Curzon proves his right to it I will retire gracefully. On October, 15, 1908, one Williams made application for an injunction against me, in which he sought to restrain me from using my aerial wheel. It was argued before Judge Kohlsaat of the United States Court at Chicago. At the conclusion of the argument the judge announced he would not issue any preliminary injunction against me, and that the motion for the same was denied.

Jack Sutton.
(Mgr. Tasmanian and Van Dieman Troupe.)

St. Paul, Minn., March 22.

Editor VARIETY:

I wish to thank my many acquaintances and friends for their cheering letters during my confinement, following the accident I had here March 4, and also those "Strolling Thespians," who while playing this city made me many visits and showed their good heart and kindness in more ways than one.

All of the vaudeville and burlesque people, besides many of the legitimate companies from "stars to chorus" called to see me to ascertain if they could assist

me in any way, with one exception, a certain burlesque comedian playing the Star here, who I have known for years. We are members of the same secret societies. He stopped at the same hotel in this city and never paid me a visit, possibly being afraid that I might ask him to make inroads upon his exchequer, or as we term it "make a hot touch," but I can assure him that his bank roll would have been safe, for I have not asked anyone for anything, have been offered it but did not accept.

To mention all the names of those well-wishers both in person and by mail would take up too much space, but one and all I thank you, I thank you.

I will be here possibly ten weeks longer. I would like to still hear from my friends, or have them call when in town.

I am fortunate enough to be in a position to ask for nothing. Solace by mail or visit is all I ask to liven me up and shorten the dreary hours.

"Boys and girls," again I thank you.

Yours on his back,
John E. Magee,
Liberty Hotel.

Portland, Ore., March 10.

Editor VARIETY:

I notice in correspondence of March 13 I am mentioned among the acts playing Lubin's Palace, Philadelphia.

I wish to state that I am at present playing the Pantages' Circuit (in the west).

Joe Goodwin.

New York, March 15.

Editor VARIETY:

In the review of Kalmar and Brown, it mentions the "patter" song of Carter De Haven and Flora Parker. I beg to say that the "patter" song we use was written by myself, and that we are using nothing belonging to De Haven and Parker.

Bert Kalmar.

London, March 8.

Editor VARIETY:

I was rather amused to read in VARIETY of Feb. 20, a letter over the signature of Horace Goldin.

It is hardly necessary for me to attempt a refutation of Mr. Goldin's effusion. However, for the benefit of my friends, permit me.

Mr. Goldin says, he (meaning himself) has been calling himself "The King Magician." Yes, I believe he has; an affront to the public as well as the profession at large.

It happens that I have never so styled myself. That honor was done me by the press of this country, as well as America. So that Mr. Goldin's statement "Such titles are not permitted unless by right," simply means that he has created himself a plural without consulting those who may have their own opinion in the matter—the public.

I lay no claim to the title of "King's Magician." I am called by the press and the public "The King of Magicians," and also one Mr. Goldin has given himself.

Nate Leipzig.

OBITUARY.

Cora S. Beck, wife of Joe Beck (with "Uncle Sam's Belles"), died March 15 at the Union Hospital, Terre Haute, Ind. Interment was made at Rochester, N. Y.

James F. McNaught, property man of the Theatre Royal (Western Burlesque Wheel), Montreal, Can., died March 1. The house staff gave a benefit for the widow last week. McNaught had been property man at the Royal for nine years and was a member of the T. M. A., Chicago lodge.

Charles F. Barner, house officer at the Temple Theatre, Fort Wayne, dropped dead while on duty in that house last Saturday. An apoplectic seizure was the cause. Barner suffered an attack of heart disease about a month ago. He had not reported for work until Saturday, when he felt sufficiently recovered to take up his duties. He was 72 years old.

St. Louis, March 25.

John Buffink, better known as John Morgan, an old-time circus performer, born at Fort Wayne, Ind., died at St. Mary's Hospital March 21. He was formerly connected with the Rice Brothers' Shows, now wintering at St. Louis. The people of the Rice Brothers Shows were present at the funeral.

A. H. Dexter, owner of Palisade Park, Grantwood, N. J., died Sunday. He was the promotor of the resort overlooking Harlem, New York, which opened last spring.

"TAKE IT FROM ME, KID."

BY RICHARD CROLIUS ("SHORTY").

All de world's a stage, and life's a show;
Dere's villains and heroes and jog and woo.
Dere's a Mansfield here and an Irving dere,
Bad actors and superstars are everywhere.
A front, a bluff, a little paint;
And de world will tink yer what yer ain't.
I've doped out de game from A to Z.
Take it from me, kid—take it from me.

In de drammer dat de actors play
For a while de villain has his way.
Den him—and de hero has a fight.
And everyting soon comes out all right.
But in dis barnstorming show called life
De curtain goes down on bitter strife;
It's de hero gets de twenty-three,
Take it from me, bo—take it from me.

Yer'll get a year if yer beg for bread;
Cop a million—it's de glad hand instead.
Life is a graft for de biggest crook;
While de world gives honesty de book.
Hand out der fat to der rank and file
And yer got 'em goin' all de while;
For a sucker likes to bite, yer see?
Take it from me, kid—take it from me.

An angel 'll get de world's cold from
If de world is lep dat de angel's down.
Go to der friend yer t'ought was true,
And tell him yer down and out and blue.
He'll never reply: "I'm sorry, Jack,
Here's dat bill yer lent me, back";
Nay, a friend will throw yer for a V,
Take it from me, cull—take it from me.

A friend in need, is a friend indeed;
Whose goin' to know when a guy's in need?
Who's goin' to know der pang's yer feel?
When de greatest t'ing in life's a meal?
Where's de word o' cheer or de smile?
When dey know yer not dere wid de pile?
T'ings aint a bit what dey ought to be,
Take it from me, kid—take it from me.

Dere's lots of guys dat down in de shoes
Dat was never known to fight de booze;
Dere's many a skirt dat sinned all right,
But she didn't fall widout a fight.
De world is good to de big and strong;
It's hell on Lizzie if Liza goes wrong;
But Liza aint bad 'cause she wants to be,
Take it from me, bud—take it from me.

Life's game is hard—dere's many a tear
For de tired and weary traveler here.
But nobody's wrong down in dere heart;
It's de game dat queers us from de start.
But we'll stick to de world right or wrong;
We'll change each tear for a happy song;
We'll make t'ings what dey ought to be,
Take it from me, kid—take it from me.

And when de trumpet blows on Judgment day
I tink we'll hear old Peter say:
"Dere's bad in all and, pish, dere's good,
You've all done de very best yer could.
G'wan and beat it through de gates;
For fer all a bunch of first-class skates,"
Pete, he knows de game, and so do we;
Take it from me, kid—take it from me.

SUPPORTS "OFFICE COPY" CLAUSE.

The New York Supreme Court has supported the English contract carrying the so-called "office copy" clause under which an agent may collect commission on re-engagements. The case in question was that brought by J. F. Percival Hyatt, the London agent, against Marceline, the New York Hippodrome clown.

Hyatt claimed commissions on Marceline's re-engagement at the Hippodrome from the spring of 1907 until the suit was brought several months ago. For this period the commissions amounted to \$240.

The original contract between Marceline and Thompson & Dundy was entered into through Hyatt. It expired in the spring of 1907. At that time the then directors of the Hippodrome entered into a four-year contract for Marceline's services. Subsequently the management of the Hippodrome passed to the Shuberts and Max Anderson. After this transfer the Thompson & Dundy-Marceline contract was declared void by mutual consent and the Shubert-Anderson people took it up for the original term by a verbal agreement.

Under this arrangement Marceline paid to Mr. Hyatt the full amount of commissions for a few months. Then his payments lapsed. At the trial Marceline declared that he paid the commissions under a misapprehension of his rights.

Lawyer William Grossman, representing Joseph Melcer, of New York, to whom Hyatt had assigned his claim, produced the original contract between Hyatt and Marceline under which the first Hippodrome engagement was arranged. This provided that the agent should collect commissions on all re-engagements.

Judge Fallon ruled that the change of ownership of the Hippodrome did not affect this. The court declared that equitably the plaintiff (Hyatt) was entitled to compensation because he had arranged the first Hippodrome engagement and the subsequent arrangements were made on the basis of the clown's success during the term of that contract.

After the trial Mr. Grossman said that in his opinion this decision would carry no further than appeared on its face. "The 'office copy' clause here involved," said Mr. Grossman, "is rather a modified one. It provided specifically only that the agent was entitled to commissions on re-engagements under the management of Messrs. Thompson & Dundy. There is another form of 'office copy' clause I believe, under which English agents have made claims for commission on all re-engagements whether or not they were with the parties to the first contract. I do not know that such a contract has ever been passed upon by any court in the United States, but I believe that it has not.

"Justice Fallon's decision, I take it, means that when an artist is booked under a contract providing for commission payment upon any re-engagement with the same manager or for a stated term, the agent may demand his fee as long as the artist remains under the control of that party, or during the term named.

"It is my opinion, often expressed, that any contract that ties up an artist to pay commissions for life to an agent (whether or not that agent secured later engagements or not) would not stand in our courts."

"Hotel Laughland" makes its first New York appearance at the Orpheum, Brooklyn, next week, placed by Pat Casey.

PERMIT FOR AN "AMERICAN."

Cincinnati, March 25.

A permit has been issued by the Building Department for a vaudeville theatre to be erected on Walnut Street, between Fifth and Sixth. The specifications have been filed. A. C. Kuhl is the architect.

The house will be named The American, and is reported to have Edward Hart behind it. The bookings are to be placed by William Morris in New York.

The location of the new theatre is immediately adjoining the additional property purchased by Anderson & Ziegler this week to enlarge the Columbia, the present vaudeville house of the town. With the alterations of the Columbia, the two theatres when completed will be side by side.

The Columbia, with the additional property, will have a frontage of about 88 feet. The American is to have a frontage of 50 feet, the lot running straight back for 200 feet, with the same dimensions at the rear. It will have a seating capacity of 1,400.

Messrs. Anderson & Ziegler have the property on the other side of the new American site, preventing that building from expanding in the future. The purpose of the Columbia people is to increase its capacity to such an extent that a big show may be placed at popular prices and competition killed off.

William Morris denied this week any connection with the reported American in Cincinnati.

TWO-A-DAY IN STAMFORD.

Stamford, Conn., March 25.

The local lodge of Elks have completed plans for the erection of a vaudeville house. Work will be commenced immediately and it is promised that the theatre will be ready for opening by September. Anthony Geronimo, now manager of the Lyceum Theatre here, will be appointed to the management.

The house will operate with a policy of two-a-day vaudeville. It is to have seating capacity for 1,400. What booking connection will be made has not been announced.

OPENING MONDAY.

Jamestown, N. Y., March 25.

The new Lyric Theatre opened Monday under the management of H. O. Deardorff, with a vaudeville and moving picture policy. The house has capacity for 800. Six acts and two reels of pictures make up the show which is given three times daily. The admission scale is ten-fifteen-twenty cents. A general charge of 10 cents is fixed for matinees, when there are no reserved seats.

JULES VON TILZER'S VACATION.

Atlantic City, March 25.

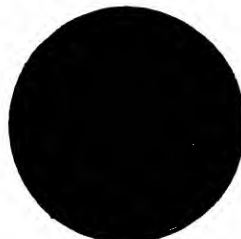
Jules Von Tilzer has been vacationing here for three weeks, and will be around the beach for a couple more. He has disposed of his interests in the Harry Von Tilzer Music Publishing Co., his brother Harry buying him out.

Jules has a new monolog for vaudeville he may "try out." A Philadelphia business proposition has also struck him as favorable.

Willis Holt Wakefield is heavily billed for next week as the special attraction at the American, New York.

"SKIGIE" AT HAMMERSTEIN'S SEES THE WHOLE PERFORMANCE

Says "Harry Bulger Can Put It All Over Andrew Mack." Is Disappointed in Rajah.



SKIGIE.

"SKIGIE" is ten years of age. His comment is not printed to be accepted seriously, but rather as the juvenile impression.

McNamee is all right (Hammerstein's, Wednesday). He makes different things out of clay, and I got there just in time to see him. I never saw him before.

Ryan and White are very good dancers. One did a very good step; the one who dances by himself. Two times they dance together. They wear patent leather shoes with wooden soles on the bottom, and they have their own wooden floor they dance on, and they didn't die, as they went very well.

Emmett De Voy I have seen before at 125th Street, and he has the same act he had before, and I liked it better the first time. It is a very funny act. James Harrigan is a very good juggler, and he juggles cigar boxes and tell jokes. He does a good stunt with a lamp, and he was a riot.

Andrew Mack is too tall, and he hasn't a very good voice, and I don't like his sketch. I liked the little Irishman better than anybody in the act and also I liked Mr. Albert Perry. I didn't like the girl at all, and I have seen better acts than his.

Harry Bulger can put it all over Andrew Mack, and he has a better voice and everything. I think his act is much better than Mr. Mack's. The only thing bad in the act is the second song the girl sings, and I liked the scenery and most of all I liked Mr. Bulger. He sings his songs funny. That's the best funny act I've seen in a long while.

Oscar Loraine plays the violin very good and he changes very quick, too, and you don't have to wait long. He has the spotlight on him all the time and gives imitations of different people playing the violin. He is the best violin player I ever saw, and the house was packed by the time it was his turn.

Herr Grais' Prodigies have a very good act and his monkeys do some very good stunts. One monkey does the "loop-the-loop," and the man said the monkey came down in 4 seconds.

Princess Rajah is all right, but she isn't as good as I thought she would be, and the snake is very long. It is about five feet long. It started for the audience and some women jumped. The picture was "Two Chinamen in Paris."

Eddie Clark and his "Winning Widows" will get their "land legs" at Yonkers next week, Mr. Clark having just returned from a ten-months' visit across the pond.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

The canned music companies have been canned at last.

What are you going to do with all the money?

Don't publish anything before July 1st.

It's the Gimbel Brothers who are building the big stores next to Saks—not the Gumble Brothers.

There is a new coon song in England entitled "Way Down South in Old Seattle."

Gus Edwards is going south. Not the way you mean. Sunbounet Sue is going on a business trip.

Have you seen Shapiro's Gold Sign? If not get off the car at Broadway and 39th Street and take a look.

Anxious Inquirer:

No, Jerome and Schwartz are not in vaudeville. They only thought they were.

Lee Harrison has done more to boost song writers than any other member of this club.

The next thing you know the United Cigar Stores will be adding popular songs to their premium lists.

The music house that doesn't make a great big noise gathers very little moss.

Gee. I wish I had a girl.



TAPS OF TUNE TINKERS.

By WILL D. COBB.

D'ever strike you what a great scenario for a farce the average songwright's royalty contract would make?

Nonsense Note: The Union Dime Savings Bank is building in the heart of Harmony Hollow.

Don't let the publishers hang any of that stuff on you about missing sales from now till July. If you've got anything nifty hold it. Those "mechanical" royalties will make a piker out of song publishers' dittoes.

Don't be surprised to see the Edison, the Victor and the Columbia music publishing companies slip me credit, too, when it comes off.

Many a good song writer has been spoiled going to grammar school.

Hum over the first two lines of the chorus of "After the Ball." Hum over the first two lines of the chorus of "Two Little Girls in Blue." That couldn't come off to-day, could it?

Mrs. Tom Gillen (Hattie Stewart) underwent a successful operation for the removal of a tumor March 16 at the Polyclinic Hospital, New York. Mrs. Gillen left the hospital Tuesday last.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, March 15.

Paul Murray has booked the following acts with the Barassford office for next summer: Willie Zimmerman, Martini and Maxmillian, Varden, Perry and Wilbur, Rob Fitzsimmons (second tour), Dorsch and Russel. Mr. Murray also booked Willie Zimmerman and Martini and Maxmillian for the Empire, London.

Percy Henri has booked his Concordia up to the end of this year, playing a few weeks in London then taking the act for a tour of the provinces. Mr. Henri has another production that he will play in Manchester next year, an entire pantomime.

Jas. Callahan and Jenny St. George are thinking about breaking into the legitimate with an enlarged version of the sketch, "The Old Neighborhood," they are playing in the halls now.

The Harmony Four have returned from a trip on the Continent and will play the Paisley Hippodrome next week.

Last week Mr. Harvey, of Jordan and Harvey, was compelled to lay off for a few days, and Jules Jordan did a single act.

Liane D'Eve, who finishes a four weeks engagement this week at the Tivoli, goes to Edinburgh next week.

The Britt-Summers fight picture will be shown as an act in Aston next week.

Heeley and Meeley leave for the Continent next week, opening Monday (March 15) at the Alhambra, Brussels.

Cornalla and Eddie left the Empire last week and are now touring the Provinces on the Barassford time.

Carrie De Mar, who is at present playing Manchester, will come back to London next week to play the Empire, New Cross. In Miss De Mar's contract with the Stoll Empire it stipulates that Miss De Mar must play in London every other week. And with all that Miss De Mar is very homesick.

The "England Invaded" acts with the biograph film are spread all over the Stoll Tour.

Emerson and Baldwin are back from the Continent playing the De Freece time.

Lew Morton, who sails for the States, has been looking for burlesque material in the halls.

Mark Melford, who disappeared some time ago, has just been located by some of his friends in Nottingham.

Richard Golden, who recently resigned from "The Dollar Princess," will open at the Palace, London, on Easter Monday. There have been many stories as to why Mr. Golden resigned and some saying that

he never did resign, but Mr. Golden shows letters from the management accepting his resignation and showing the real reason, which was that he did not like the part he was playing.

A. L. Erlanger arrived here a few days ago and saw the Drury Lane pantomime, which was kept on three days for his special benefit. It is stated that Mr. Erlanger is thinking of taking the whole show back to the States with him. The report claims the entire cast will go if Mr. Erlanger likes the show. Wilkie Bard, the principal comedian, has many music hall engagements, and Geo. Ali is reported as being in the same position. Truly Shattuck and Miss Leighton could possibly go, but it is a safe bet that the rest of the cast will not.

George Barclay, the booking agent is reported as being seriously ill with pneumonia.

Ernie Edelson is planning a trip in May. He will go to the States and Canada.

Morris Cronin and his troupe of club jugglers are getting away big at the Empire, where the act will play for a few weeks to come.

Noiset and his "flying bicycle" left the bill at the Coliseum after the second performance through his act being somewhat marred by exposure. Noiset apparently flies through air on a bicycle. Seated on the machine far above the stage, he slowly drifts off the pedestal, floating about. It should be effective when well done, but somehow at the Coliseum, through the lighting not being adjusted or something else, the audience caught sight of a "wire." The same evening something else occurred which terminated the engagement.

Evie Green is back again at the Coliseum, just as popular as ever. On the programs underneath Miss Green's name is "By permission of George Edwardes." From this it is thought Miss Green will not appear over here in vaudeville excepting in the Moss-Stoll houses.

There was a sketch at the Empire, Shoreditch, a Russian affair with soldiers, Russian nobility and Hebrew prisoners on their way to Siberia. The people in the sketch knew their audience, and at one-minute intervals there were pretty speeches about the downtrodden Jews which brought forth much cheering. Do they for a minute forget dear old England? Not for a minute. "We should take an example from that great country called England in regard to the way they treat God's chosen people," shouts the good Prince Marakoff, and back from all parts of the house comes that most welcome sound to a speech-maker, "Hear! Hear!" There is one thing more that can be said of this sketch. If it played Ireland wouldn't they have to give their material an awful twist?

CANTERBURY.

London, March 15.

Frank Stanmore's Co. was at the Canterbury last week in a small musical comedy affair. "The Gay Masqueraders" is about as rough as they come. It has a chorus of good-looking girls that seem out of place, two men comedians and several women principals. The comedy would be out of place in the rawest of burlesque shows, but it made them scream. In fact, the only time that the audience seemed to approve was during some of the raw moments. During the other parts of the act there was perfect silence and at the finish the orchestra could have played the funeral march and been in right with the audience.

The Canterbury Music Hall is a puzzle at times. Judging from the crowds at the Tivoli where Harry Lauder is playing one would expect to find more than capacity business at this hall where the Scotchman is appearing as well, but only ordinary business is being done here. The week that Violet Charlesworth showed at the Canterbury as well as the one night that Carrie Nation appeared the place was packed to the doors.

There is a dramatic sketch at the Canterbury this week beside the Stanmore affair. Three characters make up the cast, a doctor, sculptor and the latter's wife. The sketch opens as though it were going to be original. The doctor is telling the sculptor that he has only a month to live. After some talk the wife enters and it is discovered that the "Doc" is strong for her, and is going to get rid of the husband.

When the husband leaves the room the doctor tells the wife that the hubby has only a month to go. Here is where the act gets like the rest of these dramatic sketches. The villain doctor places a few drops of poison in a glass and when hubby returns he almost drinks it. Instead he throws it away. The doc. has left before this telling the wife that he would return at midnight to find out if he stood any better than before. But the husband knows he is coming back. The doctor does return and the wife is waiting for him with a gun. But the doctor takes the gun away from her and is going to shoot her if she doesn't consent to become his.

Just as he is about to hand the lady her finish the statue in the corner groans and moves toward the "doc," who drops the gun and goes down and out for the count with heart failure. The act is called the "Silent Sentinel," the statue, of course, playing the title role.

COLISEUM.

London, March 15.

The "If England Should be Invaded" picture with lots of "props" by the drummer, again caused a lot of excitement at the big hall.

The Sumars opened the show. The novelty of the turn is in its apparatus. Two men hold between them an illuminated bar, and upon this a girl, herself spangled with lights, performs the usual feats.

Ethel Beach followed with one song, with which she had an awful fight. Ethel must have thought she won for she smiled when through as did the audience.

Lily Flexmore is as flexible as the program states and then some. Lily is working all the time and she makes an audience like her.

Madeline De Noce warbled as she has been doing for the last few weeks, and was rather well liked.

Then came "England Invaded" with all its possibilities and "props" by the drummer as aforesaid. Lee Stormant who sings and speaks during the pictures gets it over well. In his recitation Mr. Stormant points out that playing foot ball and the like does not make soldiers out of English boys. Some one whispered right here that this same Mr. Stormant was a great golf enthusiast, but he gets away with what he is handing out.

Les Fleury Duo, who finished at the Palace only a few weeks back didn't cause as much excitement as they did at the other place.

Paul Barnes opened the second part and made them laugh with his talk. The song "Never" was a real hit. Barnes should sing more verses of this song and leave out some of the first part.

Elsie Craven, the cleverest of little ones, was the usual riot, though she seemed to be suffering from a cold.

Evie Greene is back again and weren't they glad to see her! She is the Coliseum kid and there seems to be no doubt about it.

Then came the big headline boy, Seymour Hicks. He has with him Zena Dare. Hicks is there and he ought to be enough. There is a story, but as it is of the mistaken identity kind it doesn't matter. Hicks' kidding gets him by. He is doing a bit on the revolving stage as well that is funny, but Campbell and Barber first made use of this.

Herman Molet, magician, closed the show. Molet is clever enough, but the cigarettes he throws away are not.



TESTING CAPACITY OF SAVOY THEATRE.

The flashlight above shows the SAVOY THEATRE, ATLANTIC CITY, on the evening of March 19, 1909, with every seat in the house taken.

M. P. CO. APOLOGIZING.

Nearly three months after its organization the Moving Picture Patents Co. is making apologies for its failure to satisfactorily handle its correspondence, and it would occasion no surprise in picture circles were there a change in its executive management. D. McDonald is the present general manager of the concern.

Mr. McDonald's methods as secretary of the former Film Service Association several times occasioned surprise to newspaper men. At one time he advocated the startling plan of having all moving picture news used by the trade journals submitted to him for censorship before it was printed. In an instance or so, Mr. McDonald requested a change in the policy of the paper addressed.

TO ARRANGE CONTRACT FORM.

Chicago, March 25.

The International Projecting and Producing Co. will shortly hold conferences with its renters with a view to formulating a manufacturer-renter contract satisfactory to both parties.

In a circular letter to its exchanges the International says:

"A great deal of study has been given to the form of contract to be used in furnishing our service to exchanges.

"As far as the company is concerned, a simple contract covering the manner of payment, price of goods, and method of delivery with a reasonable assurance that goods will be accepted and paid for by consignee on arrival at destination would be sufficient. This would be about the only contract we would need. But a number of important exchanges have requested us to draw a form of contract whereby we could extend to all legitimate exchanges protection as far as lies in our power against the unscrupulous individual who might come into possession of our goods through misrepresentation.

"And as it is our desire to have our contract meet with the approval of all, we deem it advisable to furnish the exchanges with service without restriction until we confer with a number of the exchange representatives of the International Co., and with their assistance formulate a contract which will be acceptable to all parties concerned; which will be done at an early date.

"All kinds of rumors have been circulated against the Independent movement, and the latest trick is, that a fictitious contract purporting to be an instrument executed by the International Projecting & Producing Company is being circulated containing unreasonable conditions.

"We therefore, make a bona fide offer of \$10,000 to any one holding a genuine printed or typewritten contract bearing the signature of any officer of the International Projecting and Producing Company, except a few simple contracts which are written or typewritten, and in which the subject matter does not exceed one hundred words.

"From and after our initial release day, we will release regularly on each succeeding Monday, and we will use our best efforts to have all reels reach the exchange in time to take advantage of the release day.

"In order to avoid any misunderstanding whatever on the subject of the price of our film, we hereby notify all that the price of our film is 11c. per foot."

PICTURE NOTES

AGREEMENT IN OPERATION.

Paris, March 15.

At last the firms, to the number of thirty-two, which were officially represented at the international congress in Paris, have signed the agreement, and the conditions to be imposed on the showmen enter into operation to-day, so far as concerns France, Holland, Belgium, Switzerland and Austria-Hungary. In these countries no films will be sold outright, and all renters will be under contract to return their stock at the end of six months. It is still openly stated to be four months, as arranged by the congress, but I hear on good authority that the period for return will be six months, being assured that the makers have privately taken that decision, in view of the discontent expressed by some exhibitors. As concerns other European countries, notably Italy, Germany and England, there will be no attempt at coercion at present, and Charles Pathé, of Pathé Frères, has suggested that they wait another four months and a half (until August) before making any definite decision. Only one firm present at the congress has not signed, and that is the company of Theophile Pathé (which was being reformed at the time of the meetings), which will commence to release reels next week, probably as an independent concern. The secretary of the new European combine will be M. Vandel, director of the Eclair Co., who replaces M. Rogers, director of the Eclipse Co., chosen at the time of the Paris congress.

NEW EDITOR FOR FILMS.

James Hoff, well known among theatrical newspaper men, this week took charge of the Films Index, the pro-combination organ in the moving picture trade.

Mr. Hoff is deservedly popular in the trade and his appointment to the editorial chair is received generally with satisfaction. He has been one of the most authoritative writers on cinematograph subjects during his connection with several class publications, and is eminently qualified for the new position.

SWANSON'S HOUR SPEECH.

Chicago, March 25.

The International Projecting and Producing Co. held a meeting at the Sherman House, followed by a banquet during which W. H. Swanson delivered an hour speech. About 200 were present.

PLEASED WITH OUTLOOK.

Paris, March 15.

The news that an association had been organized in the United States, with a capital of ten million francs, for controlling the output of European firms left outside the Edison-Pathé group, caused quite a flutter here, and there was at once a bright ray of hope that the American market will not be closed to the Independent manufacturers. The Ciné Journal is responsible for the news that nearly \$78,000 worth of reels were shipped to New York and Chicago within the past month. The independents declare they are equipped to supply four times the amount of films produced by the combine controlled by Pathé Frères.

BERST IN EUROPE.

Mr. Berst, the American representative for the Pathé Brothers, the Parisian moving picture manufacturers, sailed for the other side this week. He goes to the home office of the firm to discuss the American situation with his chief, according to report.

LUBIN'S NEXT BIG HOUSE.

Baltimore, March 25.

Sigmund Lubin of Philadelphia, the proprietor of Lubin's theatres, vaudeville and moving-picture houses, occupying the premises from 404 to 410 East Baltimore Street, in this city, will raise the present houses at the close of the season and erect on the site a magnificent new theatre that promises to exceed anything thus far of its kind in Baltimore.

These lots combined have a total frontage of 70 feet and extend to a depth of about 150 feet. The proposed building will be a three-story structure and fitted with every comfort and convenience of the most modern theatre. It will seat 1,500.

The same policy of vaudeville and moving pictures will continue. E. C. Earle is manager of the Lubin enterprises in this city.

SHOE STORE PICTURE HOUSE.

New Orleans, March 25.

Very recently Max Levy, a local man, gave up his shoe store and then reopened with the business place transformed into a moving picture theatre. The receipts of the old shoe business were more than doubled. He began in a few weeks to add vaudeville to the show. These attractions have advanced in cost, and last week two feature acts played the house, costing more than \$100. The little venture is returning a considerable profit despite opposition of more pretentious entertainments of the same character.

INDEPENDENTS' FILMS REVIEWED.

Cincinnati, March 25.

The Times-Star gave considerable space on Monday to the exhibition of foreign films by the independents in the picture field. Last Thursday the Lyric was rented and the new subjects shown.

The following extract appeared in the paper:

The affair at the Lyric Theatre Thursday afternoon was in many ways extraordinary in the character of films shown. Regardless of by whom they may have been made, or the merits of the commercial controversy raging between the producers, the films were extraordinary in their beauty and originality. All were of foreign make and of foreign subjects, yet their foreign character was educational and interesting. Some depicted dramas. One was a vivid reproduction of Bulwer Lytton's "Last Days of Pompeii," giving all the salient features of that great story. Some of the films were fantastic and weird; others impressive, like that of the storm at sea. The entire list was impressive as showing the perfection of the art abroad.

MAY 1ST, MANHATTAN'S FINISH.

The remarkable career of the Manhattan Theatre, with pictures, will end May 1, next. William E. Gane, its manager, was notified this week that his lease, expiring that date, would not be renewed and he must vacate, the site being required for building purposes.

The Manhattan has been operated as a moving picture show house for the past two years under an agreement with a short cancellation clause. The rental has been \$2,500 each thirty days. The theatre has been one of the largest money makers in the field of film exhibitors.

Mr. Gane is at work on another proposition in the middle-Broadway section for a picture place to succeed his present profitable house.

CLOSES BALTIMORE HOUSE.

Baltimore, March 25.

S. Lubin has closed his vaudeville theatre, located above his picture parlors. Since the Victoria, across the street from Lubin's opened with vaudeville, the patronage at the latter place has fallen off.

The Lubin pictures will continue at the same stand. Two other picture places near by have recently opened.

THE SIXTH COSTS \$20,000.

Des Moines, Ia., March 25.

A new picture house, to cost \$20,000, is a current rumor. Seems there may be something to it as the site spoken of recently changed hands.

There are at present only five film shows in this city of 100,000.

PAYING HOUSE LOST.

Youngstown, O., March 25.

Charles E. Smith, formerly manager of the Princess, a picture and vaudeville house, has lost a bitterly fought suit against the owners of the playhouse.

Smith was doing a "turnaway" business in the Princess when the owners leased it over his head to other tenants. Claiming a verbal lease Smith fought the case.

COMBINATION INEFFECTIVE.

Paris, March 15.

There is a general impression here that the combination recently entered into by the European manufacturers will not prove effective. Five of the conferees have declined to sign the convention and there is little likelihood that they ever will. With these five holding out, the trade will continue in much the same manner as during the pre-convention days.

HEADLINERS NEXT WEEK.

NEW YORK.

Annette Kellerman, American.
Jack Johnson, Hammerstein's.
Irene Franklin, Sydney Drew & Co.,
Chas. J. Ross, Geo. Primrose (splitting the top line), Lincoln Square.
Stella Mayhew, Fulton.
Andrew Mack, Colonial.
Neil Burgess, Greenpoint.
Wilfred Clarke and Co. and Claire Romaine (joint), Alhambra.

CHICAGO.

"Love Waltz," Majestic.
Saharet and Lawrence Irving (joint), American.
Edna Aug, Olympic.
Thorne and Carlton, Haymarket.
Hengler Sisters, Star.

"The Cracker's Bride."

"The up-lift of the picture business" is the everlasting slogan of the American manufacturers. "We see a new light; this is another era." "Mistakes of the past will be corrected." "Pictures are enlightening, educational and meant to be amusing," and so forth and so on ad lib. Then in the present day The Kalem Co. produces a mishapen, shuddering, disgusting and revolting picture called "The Cracker's Bride," where intrigue, deceit, and perhaps infidelity are permitted to triumph to the point of seeing a husband shot to death by the lover of his wife, with other unsightly views. That is the kind of "up-lift" which justifies the police wherever shown in stepping in to prohibit the demoralizing exhibition. The "American Manufacturers" had better take steps to censor themselves and their product if they agree that this "Cracker's Bride" is a fit subject. *Sime.*

"Educated Abroad."

Chicago.

The wife of a business man sends her son to Europe to be educated. He returns with a college chum, both attired in the height of English fashion, and accompanied by English valets. The boys fall in love with each other's sisters. While out strolling their demeanor attracts several vaudeville artists, who decide to imitate them in full dress in a sketch. They see the performance and are convinced that they lack manners. The vaudevillians call on the two young men and make things merry, until the father, mother and the two betrothed girls descend on them in the midst of the gayety. The family is shocked. The girls return the engagement rings and the young men are reprimanded. During the night they capture a burglar. This places them into the graces of the senior and everything ends happily. There is pertinent comedy in the situations. (Essany Co.)

Frank Wiesberg.

"The Skipper's Daughters."

Chicago.

A dainty love story is depicted on a lumber schooner plying the Gulf of Mexico. An old seaman has two rough and husky fellows engaged in the work aboard ship. The old man also has two daughters. One is in love with the first mate, while the other bestowed her affections on the second mate. The first mate becomes tired of his sweetheart and turns toward her sister, much to the delight of the father, with a desire to have his eldest daughter marry the big fellow. Through an encounter the old skipper takes a dislike to the lover of his younger daughter. Jealousy between the two mates and the girls brings on numerous dramatic situations. The entire action takes place on the boat. Some of the incidents are thrilling. It is a remarkable picture in more than one sense. The photographic work is excellent, and the characters are well portrayed. It is an interesting subject. (Selig.)

Frank Wiesberg.

"The Elixir of Dreams."

Manhattan.

"The Elixir of Dreams" is a new Pathé out this week, and a revival of the old Pathé school before the French manufacturer discovered that morbidness and sensationalism would prove a more firm foundation for the picture business—in

France—than comedy and artistic scenic productions. "The Elixir," purely fantastical, without comedy, is familiar to all those who have watched moving pictures for any length of time. To those, it is a very tiresome series. To the others it will prove slightly interesting, the "devilish" effects exciting curiosity as to how worked. The pantomimist in it is of an inferior brand. *Sime.*

"A Cure for Rheumatism."

"A Cure for Rheumatism" is a comedy subject, uncompleted through the point not being made. No cure is shown in the picture, although that may be surmised. While it is called "rheumatism," the elderly gentleman supposedly affected seems to be suffering from gout. However, he listens to a patent medicine advertisement, purchasing the article. Upon opening the bottle received, a number of bees fly out, following the rheumatic one as he runs out of the house. The bees also attack the members of the family, and at the morning meal the day after, the folks are shown all bandaged over the spots where the bees landed. It is a short reel, and the comedy possible could have stood much extension. *Sime.*

BUFFALO BARS SUNDAY PICTURES.

Buffalo, N. Y., March 25.

The Buffalo moving picture people attempted to steal a march on the local police by opening their houses Sunday without announcing the intention in advance. The authorities pounced down upon them without delay. Many managers were arrested and it is the general opinion that the attempt to disturb Buffalo's dense Sabbath repose will not be again attempted.

WON'T LICENSE OPERATORS.

Paris, March 15.

The new union of moving picture operators has petitioned the French authorities to create a "Brevet" or certificate of capacity for all operators of cinematograph lanterns in public halls, the same as is required in New York. The prefecture of police of Paris has just given an unfavorable decision, stating that at present there is no reason why such an official certificate should be granted by the authorities. The operators' association will continue the agitation in favor of such a control by the police.

COMBINATION IN BLANEY'S.

Pittsburg, March 25.

Blaney's Theatre is playing combination vaudeville and pictures, three shows daily. James L. Ring, formerly manager of the Associated Booking Agency, is in charge of the house under its new policy. The Associated is booking it.

Jos. Moreland, the former "effect man" at the Manhattan Theatre, New York, and who was undoubtedly the inventor of the present "talking picture" through the suggestion given by him in his apt "reading" of the dramas on the sheet at the Manhattan, is now the town talk of Atlantic City, where his drawing power is evidenced by the packed houses Sunday nights at the Savoy.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, March 15.

As I cabled this week, Messrs. de Cottens and H. B. Marinelli have engaged Ethel Levey for the revue at the Olympia, entitled "Paris Singerie," by Max Dearly and Millot, now postponed to the 17th. A great feature of the show will be an act by two monkeys. Other important stars figuring in the revue will be Vilbert, Max Morel and Mlle. I. de Bremonval. In the third tableau there is to be a match between a train and an automobile, Alexia, danseuse, great and good, and the present ballet will remain on the program.

A. Franck, of the Gymnase Theatre, took over the Apollo last week, for the purpose of mounting the "Merry Widow," but as he is not ready this music hall is remaining open for the month under the management of M. Montpreux, an impresario, with vaudeville. The attractions are Benevol, Mexican spiritualist, and Wood, the lion tamer.

There is a rumor that the Casino de Paris is to be sold again. In the meantime Mr. L. Vidal is drawing fair crowds by a smart show and cheap prices. His *clou* is Nudita, "les Chemises à Travers les Ages," in which we see presented by a woman the lingerie of every period, beginning with the Indian in the virgin forests, to that of 1920. The act includes the garb of the middle ages, Renaissance, Pompadour, Louis XVI, Empire, and the "Apaches."

The revue at the Folies Bergère has taken a new lense by the introduction of several new skits. The greatest draw for the moment, however, is the short engagement by Mr. Bannel of Chris Richards, the "London comic." The show will probably run to May. This resort has been doing the best business of any music hall in Paris since Christmas.

Mlle. Aboukaia, well known here as a champion woman cyclist, who performed the looping the loop act, the human arrow, and then the aerolithe in a motor car (with Barnum, among others), has just completed her latest thriller, "La Comte Vivante," a human flying comet. This is an extraordinary trick for a woman to perform. She launches herself from a high column, head first, crossing an open space of about 9 yards and falls on a perpendicular board on her hand, sliding to the bottom like a sled. The slide is rounded a little at the end, so that she again mounts a short space caused by the impetus of the fall, and finally alights on her feet on the ground.

Daisy Andrews, an American girl, who has been managing the Theatre des Arts for some time, has now withdrawn from this house. The difficulty is said to be a dispute with her partner, Count Roberts d'Humieres, who insisted on producing a French version of a Spanish play, "La Marquesita," which he himself had translated. Miss Andrews declared she would not permit her name to be used in the mounting of such a subject at the Theatre des Arts, and walked out. This little playhouse was fast becoming one of

the most fashionable resorts in Paris, under Miss Andrews able management. Loie Fuller was personally appearing here last season, and Mr. Frohman also loaned "Peter Pan" for a short run.

An old danseuse and also novel writer, known as Celeste Mogador, has just died at the age of eighty-five. Her real married name was Countess de Chabrilan, and 50 years ago she was the rage of Paris as the Prado dancer. The death of this famous old lady passed almost unnoticed.

"Luna Park," formerly Printania, the sale of which was reported in VARIETY at the time, is now in the hands of the workmen, who are hustling to erect the scenic railway and other side shows, in time for the fine weather.

The Marigny is busy rehearsing for its summer season, which will commence within a few weeks. The Ambassadeurs Concert will also open end of April, while the Alcazar d'Ete and the Jardin de Paris (all four in the Champs Elysees) will follow within a fortnight.

DEMONSTRATOR OF "SOUL KISS."

Vesta La Viesta, who tried to interest New York society some time ago from the lecture platform in the "soul kiss," "Intellectual waves" and all manner of other flossy, high-brow subtleties, has been seeking to draw attention to herself this week by offering to become a vaudeville act.

She first applied to the Morris office. Asked what sort of a specialty she could do she replied haughtily, "I will guarantee to transport any audience to Neptune in 12 minutes." She would go no further into detail.

The Morris people said they didn't book Neptune and advised the brain-throb lady to consult the managers of the "smaller time."

Chas. Raleigh, of the Raleigh-Roberts Co., film manufacturers of Paris, who are active in the independent moving picture projects, sailed for the other side March 17. He will return in June.

An American company has released in Paris a picture on the subject of the wreck of the Republic and the use of the wireless telegraph aboard.

The reports in the daily papers this week that Mike Donlin would rejoin the New York Giants were denied by the vaudeville people. Donlin is under contract to play the Orpheum Circuit well into the baseball season.

The annual ball of the Hippodrome employees occurred last Wednesday night at the Palm Garden, New York.

Next week is the last under Marie Dainton's present United contract. Miss Dainton will appear at Hammerstein's. Contracts offered the English mimic for this and next season have been steadily declined by her unless the increase in salary demanded is complied with.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Smith and Alexander, Fifth Avenue.
Hastings and Wilson, Hammerstein's.
George Armstrong, Hammerstein's.
Saunders and Lawson, American.
Sutcliffe Troupe, Colonial.
Memora, Lincoln Square.
Jack Johnson, Hammerstein's.
Keeney, McGahan and Platt, Orpheum.
"Hotel Laughland," Orpheum.
Telegraph Four, Columbia.
Kodur Japanese Troupe, Columbia.
Soto Sonetaro, Fulton.
Tony Hart, Fulton.
"Maggie Riley," Greenpoint.
Veronica and Hurifalls, Greenpoint.
Rastus Brown, Greenpoint.
La Psyche, Bijou.
Hampton's Dolls, Keeney's.
Mr. and Mrs. Evans, Perth Amboy.
The Campbells, Perth Amboy.
Gray and Minor, Perth Amboy.

Andrew Mack and Co. (3).
"Blarney."
26 Mins.; Full Stage.
Hammerstein's.

Andrew Mack has gone the way of the many other so-called "big names" who have invaded vaudeville. He has given the varieties Andrew Mack, nothing else. The sketch "Blarney" has a plot after a fashion. It is neither interesting nor amusing. There is no comedy to speak of, and it is utterly devoid of action. The story can hardly be made out. During the running of the piece Mr. Mack introduces several Irish songs. Even the songs did not bring the expected returns. Mr. Mack's singing voice seems to have lost much of its youth and buoyancy and has not the same charm as of yore. Duane Wagar, who had a minor role in the piece, that of an old man, Irish to the core, did the best work in the playlet. Albert Perry was not convincing as the "villain." Miss M. Stevenson had little to do but look good. She filled the bill. The act closed the first half at Hammerstein's. To say that it did fairly well would be giving Mr. Mack all the best of it. *Dash.*

Henry Helme.
Songs.
9 Mins.; One.
Lincoln Square.

Henry Helme, a tenor, who looks exactly like ninety-eight per cent. of all other foreign tenors, is billed as "The Singer from the French Alps." This week is Helme's first in America. It must be a long way from the French Alps to the Battery, no matter which route is taken. Helme has a tenor voice of the first grade, but that didn't prevent about thirty men "walking out" on him during his turn "No. 8," which would have otherwise been the intermission in the newly arranged "15-act" show at the Lincoln Square. Mr. Helme made a hit as a singer, but he is not by any means a weighty act as a single number. *Sime.*

Reed Albee and M. E. Robinson are jointly engaged in the booking of Syracuse, Columbia and various parks and fairs handled at the United Booking Offices.

NEW ACTS OF THE WEEK

Edouard Bosanquet.
Musical.
14 Mins.; One.
Lincoln Square.

This is the first week's engagement in New York for Edouard Bosanquet, a foreigner reappearing over here. Last season he showed for a few Sunday nights around, having played some engagements outside the city. Bosanquet is a violinist, featuring in his act a freak instrument he is pleased to call "the Bosanquephone," a sort of hybrid violin and horn, the horn attachment to the string instrument giving a phonograph effect. The musician calls it "the violin with the human voice." Two of the kind are played upon, one an elaboration of the other in size. The music brought forth is rather odd in tone, and the arrangement resembles a phonograph horn to a certain extent also. Bosanquet scored in each of these numbers, but secured the most applause with a straight solo on a regular violin, closing his act. It was from "Il Trovatore," and rendered with great skill. Bosanquet, who is not a young man, has complete control of his bow, causing the audience to sit up erect with a couple of cadenzas. He was obliged to acknowledge the applause several times, and, outside of the comedy list, was the hit of the program. Mr. Bosanquet customarily plays in a full stage, with light effects. This position would enhance his value, both scenically and musically. *Sime.*

"Frontier Life."
20 Mins.; Full Stage (Special Drop).
Third Avenue.

"Frontier Life" is a title to introduce a lariat thrower and a female "whip-crack." The latter is announced as Nellie Brandon. Mounted upon a horse (which the man also rides while performing) the woman with her whip undresses another girl by snapping off the buttons of a cloak and gown with a long snake whip. It is the sharpshooting "undressing" trick with a whip instead. This is the novelty of the turn, other than that of a woman handling a whip as well as Miss Brandon does, always while seated on the animal. The opening introduces a girl singing "The Glow-worm." A man does announcing. A special drop is employed for the "frontier" effect. The act as at present made up is useless. Were the man, woman and horse only utilized for a quick-moving number, something might result. The singer and the announcer are excess. Any girl would answer for the undressing model. *Sime.*

Musical Harry Dare.
Instrumental.
14 Mins.; One.
Bijou.

Dare works in blackface, a wise arrangement since he offers several novelties that have a comedy twist as well as a few amusing "prop" effects. He should work out a whole routine along these lines, introducing as many as possible of the musical novelty schemes. He went very nicely at the Bijou in the "No. 3" place. *Rush.*

Oscar Loraine.
Violinist.
17 Mins.; Two.
Hammerstein's.

Oscar Loraine with an entirely new offering framed up around his violin playing is working against rather heavy odds at Hammerstein's this week. The violinist appears second after the intermission, following a long show. In bringing out his violin playing he is following others in impersonating various famous musicians and composers, but in an entirely new way. A special drop is used with the portraits of the famous violinists he impersonates painted upon it. As he plays the spotlight is thrown on the portrait of the one impersonated. It is a good idea, for it allows the audience to compare the make-up with the originals. The effect would be greatly improved if Loraine were able to use his light effects at Hammerstein's. The characters are all very well done, and as a violinist Mr. Loraine stands far ahead of most of those in this line in the vaudeville field. A novice can readily see that he is an accomplished musician. The act was a big hit Wednesday night despite the handicaps that Loraine was forced to overcome. *Dash.*

Vinton, Villiers and Co. (1).
"The Liars" (Farce).
21 Mins.; Full Stage (Interior).
Bijou.

"The Liars" is manufactured out of world-old material. Husband has a flirtation with a bewitching young stranger. Wife finds note in his pockets. Resolves to show him a lesson by behaving wild herself. Bewitching stranger appears on the scene. Husband secretes her behind scene until he can smuggle her out of the house. Wife becomes curious about what is behind the screen. The trio (Frances Himrick is the third member) give evidence of ability to play a farcical or light comedy sketch acceptably, but "The Liars" serves them rather shabbily. It isn't rough enough for most popular-priced audiences, and not clever enough for a better class house. *Rush.*

Abbott and Minthorne Worthley.
"On the Beach."
17 Mins.; Three (Special Drops).
Bijou.

Both of the principals are attractive young people, apparently brother and sister. The girl is particularly fetching in a summer girl frock and later in a bathing suit. She is a first rate dancer, as is her partner, and both sing acceptably. But they will indulge themselves in occasional passages of funny story telling. The talk is never worth while for its quality and they do not handle it over well. But their songs and dances were extremely entertaining. The girl is one of the most graceful dancers that has appeared for some time in a small musical act of this sort. Mr. Worthley has adapted Clifton Crawford's trick of interrupting a story with a sneeze. The pair need only a few touches and minor revisions in the sketch to make it a most valuable one of the medium grade of salary. *Rush.*

OUT OF TOWN

Valerie Bergere and Co.
"The Morning After."
22 Mins.; Full Stage (Special Interior Set).
Chase's, Washington, D. C.

"The Morning After" brings Miss Bergere forward again in the role of an actress. The whole action takes place in the drawing room of the latter's home. Here she comes into conflict with a society woman and there is a highly dramatic passage of arms between the two. The actress emerges triumphant and her reward is the heart of the man she loves. The audience at Chase's gave the effort their heartiest approval. *E. S.*

Adams and Alden.
Singers and Comedians.
16 Mins.; One.
Young's Pier, Atlantic City.

The "Two Bobs" were well received upon the first presentation of their offering. They are real entertainers and did nicely with songs of their own. Alden sat at the piano, and both had solos. They closed the act with an impersonation of Italian street singers, Adams as Caruso and Alden with a guitar. *I. B. Pulaski.*

Hopkins Sisters.
"Luna-Land" (Musical Novelty).
12 Mins.; Full Stage (Special Set).
Young's Pier, Atlantic City.

With new and pretty scenery and an original "piece" the Hopkins Sisters presented an attractive singing act. Back stage a full moon is shown at the opening. It slowly moves down, disclosing first a face and then the entire figure of the "boy" in the moon, who is concerned in the singing and dancing routine which follows. At the finish the "boy" steps back into the moon, and it ascends to the original position. The sisters lately came from South Africa. *I. B. Pulaski.*

Gus Edwards' "Thirty Minutes at Sheepshead" (10).
Racing Playlet.
30 Mins.; Full Stage (Special Set).
Orpheum, Easton, Pa.

The sketch "Thirty Minutes at Sheepshead" is headed by Georgie Mack and Clark Ross. It depicts race track scenes. Gus Edwards' tuneful strains jingle through it. Of plot there is very little. The story deals with the staking of a five-dollar note by the tout on a hundred-to-one shot. If he wins he intends to return to his mother in California. Of course, his horse wins. Clark Ross played the "tout" well. Georgie Mack played the "jockey" with vim and dash. A scene dealing with the story of the death of the "tout's" brother was splendidly acted by the two principals. Among the numbers are "Wander Off Nowhere," "School-mates" and "Betty, You're the One Best Bet." The act runs smoothly and the interest never lags. The piece is elaborately staged. Gus Edwards has apparently landed another success. *Gilbert Grup.*

Charles Barnold will probably remain four more weeks at the American Music Hall, Chicago. He has been there two weeks already.

CIRCUS NEWS

"GOOD MAN," THAT DONALDSON.

Cincinnati, March 25.

A chattel mortgage for \$37,750 has been given by H. S. Rowe to the Donaldson Lithographing Co., of this city, covering all the stock and property connected with The Greater Norris & Rowe Circus.

That show opened at Santa Cruz March 11. Towards the end of last season there were some financial complications, and Donaldson at that time was said to have saved the Norris-Rowe outfit from attachment proceedings, which might have resulted in an auction of the show.

Later on H. S. Rowe assumed the charge and direction for this season, sending out press matter stating all creditors had given him time for settlement, particularly mentioning Donaldson, who had told Mr. Rowe to "go ahead and pay when you can." The press matter summed up Donaldson as "one grand, good man" even if he does run a lithographing plant among other enterprises, and has gone through this same thing many times.

That chattel mortgage, though, is giving Mr. Donaldson's-through-Rowe "grand goodness" an awful wallop, but the lien is not surprising anyone nor was it unexpected.

Everybody hopes Mr. Rowe will have a good season.

CITY FATHER IN WAGON SHOW.

Greenville, Pa., March 25.

Councilman Edward W. Kramer has purchased an interest in the Loudon & Tuttle Circus which has winter quarters here, and will travel with the show, claimed to be the largest wagon show on the road.

GADBIN FOLLOWING DESPERADO.

Desperado, a "suicide seeker" of the original Gadbin school, is due in New York this week, and will open with the Barnum-Bailey Circus in Chicago. Gadbin, the original, lost his life in Germany a year ago performing a diving trick he had conceived. He dove from a high point to an inclined spring-board, landing upon his chest. A miscalculation did the rest.

Gadbin, the Second, was engaged to come over to this side and emulate the originator. A disappointment reported caused the engagement to be canceled. Desperado was substituted.

Now Gadbin, the Second, is here and hopes to find a resting spot with the Ringling Brothers' show at the Garden. The Marinelli office is the agency for both acts.

Desperado's act belongs to Charles Montrell, who himself will arrive in America to open on the Orpheum Circuit during July. Emil Ritter, of "midget" fame, owns the "Gadbin, Second" number. Ritter is also coming over, according to rumor. Both managers are at present abroad.

FIGURING ON TENT SHOW.

Warren, O., March 25.

The Murray-Mackey Co. is planning to put out a tent show this summer that will play Ohio territory for a period of 12 weeks.

POSSIBLE LINE ON H.-W.

Cincinnati, March 25.

R. M. Harvey, general agent of the Hagenbeck-Wallace Circus, has been in Cincinnati looking over the town for a possible stand while ordering paper from local lithographers.

It is taken from this that the "opposition" circus is contemplating invading the southwest early in the season, perhaps just after the opening at Peru, where the winter quarters are.

Mr. Harvey said the prospects for a good tent season looked very bright at present, although they were quite discouraging a month or so ago. Mr. Harvey qualified this statement, however, by stating a good season depended upon the weather to a great degree for out-of-door entertainment.

While here Mr. Harvey talked to a representative of the Cincinnati Enquirer. What he may have said on the side does not appear, but this is one thing that The Enquirer printed in a circus story: "The fame of this circus (Hagenbeck-Wallace), which is the only one of any size not controlled by the circus trust," etc.

What that "only one of any size" will do to W. E. Franklin, general manager of the Sells-Floto Circus, and H. H. Tammen, the owner of that other large "opposition" circus, is simply too awful to think of.

"BIG SHOW" OUT WEST.

Chicago, March 25.

The Barnum-Bailey Circus arrived Wednesday, and proceeded to the Coliseum, where the grand opening will occur April 1. Next Wednesday a dress rehearsal will take place.

Jay Rial is in charge of the publicity department.

TRAINER A STICKER.

Baltimore, March 25.

Herr Roth, an animal trainer who appeared at the Victoria Theatre, this city, last week with his trained tiger, Prince, had a narrow escape from death or serious injury Wednesday night. Prince became unruly and sprang from a pedestal at his trainer. Herr Roth owes his life to his agility, as he quickly jumped aside.

The animal, however, tore the sleeve from the trainer's coat and severely lacerated his arm. He was taken to a hospital, where the wound was dressed, returning to the theatre in time for his next performance. Although the tiger was in an excitable state, Roth put him through the act without further injury.

FEMALE "ADVANCE"

Geneva, O., March 25.

A woman will be engaged for the newspaper contracting ahead of the Howard Damon Circus this season. The show opens here the last of April.

Other features to be used in connection with the advance car will be a miniature caliope and a moving picture of "Traveling With a Circus."

Wes. F. Pike is the treasurer for the season; Frank B. Miller, the equestrian director. Doc Mintorn will handle the press work back with the show.

The circus will be under the personal direction of Col. M. H. Welsh.

THE WOMAN IN VARIETY

By THE SKIRT.

For just pure unadulterated "gall," perhaps the critic who asked for three boxes and forty-two passes in one week from one Metropolitan circuit ought to have the prize. Then I heard Monday the same critic walked out of a theatre because the management would not place an entire box at his disposal. The same day I was given two seats off the aisle in one of the theatres on the same circuit, so I must be what is called a "quince." If I had the nerve, though, of that fellow I would ask that a private performance be given for me alone some morning. But I wouldn't blame any critic for "tearing up" a show where he had to sit two seats off the aisle to watch it. Some managers ought to be planting potatoes about now.

There's one young son in a family having so much real estate in New York they can hardly keep track of it who won't forget the "calling" he received a short time ago for a very long while. An unusually well known comedian, obliged to be away from home weeks on a stretch, was informed by his wife upon returning that this scion of the rich had been introduced to her one evening, calling over the phone twice since in an attempt to make an appointment. The next out-of-town engagement the comedian had the wife accompanied him. Returning to the hotel, the dutiful spouse volunteered the information the fellow had called her up on the long distance from New York. Infuriated, the comedian immediately sat down and wrote a letter to the youth with nothing in his head but how to spend the hereditary wealth. The comedian told him that though an actor, he had a home, and if he further "monkeyed" around that home in any way, the Broadway white lighter

might just as well order the colored casket he preferred. Then the comedian had a notary copy the letter and sign the duplicate. The telephone company has lost one good customer, but there is also one wife relieved from further annoyance.

I wonder that John Ringling doesn't object to the awful lithographs that are flooding New York at present. They represent Mr. Ringling as an elderly man with an enormous moustache, while he is a young man, smoothshaven and extremely good looking.

Mrs. William Morris is seen at theatres very frequently of late looking charming, and is growing younger every day. Have you noticed that Mrs. Morris is always ready with a smile and a handshake for everyone? It is due to Mrs. Morris' charming personality, so I am told, that J. J. Jeffries played New York. Mrs. Jeffries persuaded her husband to come to New York so she could find out if all easterners were as nice as Mrs. Morris.

Both Miss Stevenson and Henriette Byron are wearing white lingerie dresses over pink at Hammerstein's this week, with the latest thing in poke bonnets. I admire the broad beading effect at the knees of Miss Bryon's dress. A broad pink satin ribbon was drawn through this beading, finished at the right side with a large rosette.

Resplendent in a sealskin dolman, white fox hat and neckpiece, Valeska Suratt swooped down on Atlantic City Saturday and made the seaside visitors and natives sit up. Sunday Miss Suratt's hat was a black Cabriolet, buried in red roses.

RINGLING CIRCUS OPENS.

The Ringling Brothers' Circus had its New York premiere on Thursday night at the Madison Square Garden, becoming the circus event of the metropolis for 1909 in place of the Barnum-Bailey Circus. The latter's long, uninterrupted annual New York opening has been displaced through purchase by the Ringlings, who have brought their own tent performance into the big Garden, shipping the former spring occupant to open at Chicago.

A crowded house watched the first show, and while no sensational feature was advertised in advance the circus men around town, past and present, looked forward to seeing a well-balanced performance.

The Ringlings do not believe in a complete dress rehearsal. On the Wednesday evening before the opening show, a brightly colored performance was rehearsed.

A great deal in Ringling Bros.' Circus is expected from the Schumann horses, brought over here from Berlin.

The date for the complimentary dinner to Louis Cooke, J. Jay Brady, Major Burke and Guy Stealy at the Friars' has been changed to March 27. An old-fashioned half-sheet dodger, used by the circuses of ten years ago, has been gotten up by James De Wolf and distributed about as an announcement.

SOME RINGLING STANDS.

It appears that the Ringling Brothers' Circus will follow out the accustomed route of the Barnum-Bailey show. From the Garden it goes to Brooklyn, probably also playing the old series of stands into Philadelphia.

The circus plays Atlantic City May 15, coming from Wilmington and closing the week in Trenton. These towns have already been contracted.

Pacheta, who ran a circus organization in Panama this winter, has returned to the United States. He goes with the Barnum show again this season. Toward the latter end of the winter business is said to have fallen off in the canal strip. Pacheta, however, has announced his intention of going south next winter with a show.

John Ringling expects to leave for Chicago to-day (Saturday), remaining there until the Barnum-Bailey Circus opens on April 1.

Charles A. Pheene, former manager of Solida Opera House, Solida, Col., and present manager of the Murray and Mack Co., has contracted to tour with the Wallace-Hagenbeck Circus. He will join the advance under general agent R. M. Harvey.

HAVANA.

James T. Powers is featured heavily over the Shubert musical comedy "Havana" playing at the Casino, to large business. Mr. Powers has a most congenial role, and merrily holds up the billing, for to those who like Mr. Powers, he is ever amusing, and particularly when supplied with the "material," which is in abundance at the Moorish patterned playhouse.

The music is the big part of "Havana" as the tunes of a musical piece should be. The author of "Florodora," Leslie Stuart, supplied the score. As Mr. Stuart created the famous "Florodora Sextet," so will he make widely known the "Havana Octet" eight young girls, who stamp themselves immediately upon their appearance in the first act when singing "Hello People," the "Hello People" becoming a "catch line" in the number, uttered in a "kiddish" voice. Three of the girls make the song through handling the four words "Hello people; People hello." One brunette in the octet with chiseled features is a stunner in the good looks department.

"What Shall I Do With the Rest" is another tuneful melody, and Mr. Powers has a good topical song in "How Did the Bird Know That," although the lyrics run to bad jokes on common subjects, instead of current events.

The story tells in three acts of a short lived revolution in Cuba, the plot taking its comedy from "mistaken identity" or farcical situations. The story runs smoothly, supplies plenty of fun with Mr. Powers and Percy Ames, the chief comedians, although Ernest Lambart has one of the light roles.

Mr. Ames plays opposite Powers, and is one of the best of "straights." He is an English steward on a yacht, and a "pal" of Powers, the Bo'sun. Ames may be English by birth, for his accent is as perfect as Lambart's is natural. Not once does Ames smile through the show, and is apparently attempting to illustrate the belief in an absence of humor in his countrymen. The more seen of Ames the better he is liked.

Among the women, Eva Davenport as the pretender to the throne, brings about laughs through her size and playing. Edith Decker and Clara Palmer have roles which fit, Miss Decker's so, as a Cuban girl particularly.

Daisy Green, Viola Kellogg, Mabel Wells, Vi Gerard and Edith Kelly are listed for principals. Miss Kelly is one of the "Octet" selected to "assist" in "Way Down in Pensacola" aimed for a "coon" number. If Mr. Stuart wrote it, he had better stay at home for his song ideas, for it is way down in the list of "rags."

The poor costuming schemes of the chorus at two or three different moments; the horrible make-up by all the women in the show, and the prize collection of the worst bunch of chorus men ever allowed to pose in front of an audience are in evidence.

A peculiar item of the large cast is that there is not a real dancer in the show.

Sime.

There were two emergency acts on the Fifth Avenue bill Monday. Harry Gilfoil took the place of Bessie Wynn, while the Fitz Gibbons-McCoy Trio substituted for Frosini. Both acts retired on account of illness, according to announcement.

KENTUCKY BELLES.

The trouble with "The Kentucky Belles" this season seems to be the book or material the principals have to work with. It is a two-act piece called "The Hoodlum's Holiday." The second act is practically the "burlesque," but the changes in a few characters are explained in the dialog. The dialog is the main fault. It is not aimed right for amusement purposes, and flies a trifle high in phrasing with too much talk occurring often.

The piece itself is a "Dr. Dippy" thing, with the first act laid in the "sanitarium." Everyone believes the other crazy, and so forth. The principal comedy is derived from a "duel." In the second act there is some comedy on a sofa, while Adele Ranney, a very pretty girl, handles an undressing bit decorously. Jim Diamond follows this with a burlesque upon it, in which a corset becomes the chief exponent for the laugh making.

The songs have been especially written, and there are thirteen in all, besides the finales. One "fishing" song has a line in the chorus, repeated by the girls while holding fishing rods over the heads of those in the front orchestra chairs. It is "Bite, bite, you sucker, bite."

One thing in the show entitled to credit is the number of costume changes, even though the dressing itself isn't always pretty or expensive. There is a change for every number from the start to the finish. About the prettiest costume is that in the "Daffy Dan" number. The girls would look even better did they not wear the hats at the same time.

"Daffy Dan" is also a character, played by Geo. O'Malley, who does something with his role. O'Malley is helped through make-up. Percie Martin, as an old maid grotesquely made up, brings herself into prominence, and would be just as prominent if she did not wear a travestied "sheath" skirt.

Diamond is the principal comedian, but the material is handicapping him greatly. Dave Martin as "Dr. Dippy" plays in a very subdued and dignified spirit, while J. Grant Gibson as the "straight" carries himself well. Mr. Gibson wrote the book, words and music. He and Miss Ranney have a talking and singing act in which Mr. Gibson has written some matter which takes very well. The two have a "husband and wife" spat. If Gibson ever decides to coarsen the talk for his act or a book, he will probably reap unexpected results. His ideas are all right, but too politely expressed.

O'Malley and Golden open the olio with a singing and dancing turn. O'Malley is the act. Esther Golden looks very pretty in a red dress, and has a part in the pieces. The Melrose Bros. do considerable ground acrobatics, going through nicely for a "two-act" in this line, and Dave and Percie Martin have a rural sketch during which they play upon brass instruments. Miss Martin as a stranded soubrette is acceptable, and Mr. Martin is a rather likeable aged "rube." The introduction of the brasses hands the story a wallop though, for it then seems the entire piece has been designed to give oddity to a musical act. The music helps, however, but no encore should be taken for either of the instruments.

Mr. Diamond has a singing and dancing number assisted by four of the thirteen chorus girls. His loose dancing is liked,

THIRD AVENUE.

The benefit of the "third show" can not be noticed at the Third Avenue. As the second performance ended on Tuesday evening at the Third Avenue, about 9:30, but few left, and no newcomers arrived. During the "third show," which then commenced, the audience, a very good one in size, thinned out until Hayes and Alpoint, the big laughing hit of the bill, appeared before almost empty seats along towards 11 o'clock.

Beside the printed bill this week, a new single act was added to the program. A bearded or "tramp" makeup covered an acrobat, singer and high kicker. He also disposed of a short line of talk.

The supposed feature "Frontier Life" (New Acts) did not make any noise, while The Piottis, who followed with a character singing change act, were a "riot," the man repeating the chorus of "My Brudda Sylvest" five times (without "plugging"). He has three good songs. The woman does little, playing a waif and an Italian girl. It is the man's character work as the Italian that caused the rather remarkable demonstration at that time, and with a "hold over" audience.

Hayes and Alpoint finished their act at the second show in a gale of laughter when Alpoint rode the sofa bareback. He is new in the turn, formerly known as Hallen and Hayes. There is little change. The present dwarf is about the same size as Hallen, and gets the laughs as surely.

A ring act, The Harringtons, opened the program, giving a neat number of its kind, and John Elliott sang a couple of illustrated songs.

Coulter and Wilson offer talking, singing and piano playing, Coulter taking the comedy end, doing well with it and handling "White Wash Man" with lyrics exceptionally well. Wilson is the "straight" and also the pianist, without "trick stuff." They were well liked all through. *Sime.*

and Diamond in the second act brought many encores to "My Sweet Pajama Girl" through his comedy with the choristers.

There were many points left unexplained through Chooceeta, a "cooch" dancer, closing the program. Chooceeta is no cheater. At the Bowery on last Saturday night, she gave a "cooch" that was right, and Chooceeta can certainly "cooch" some.

Chooceeta came from Chicago. She started something out there last summer, and if she's around New York long, she will start something here. Choocey is somewhat pretty, with a face made up to remind one of a sketch in which the artist gives to a small, piquant face much expression through the eyes. Chooceeta said before opening the engagement at the Bowery her dance might be cut after the first show. If the one on Saturday night of that week had been toned down any, the Monday matinee performance must have been a screamer in "cooching," for Chooceeta has everyone who has shown about here pushed off the wiggling map. *Sime.*

The Lincoln Square announces through its program that in the future the admission price at the theatre will remain unchanged. The motto of the house is from now on "Where the prices never change."

COLUMBIA.

Business continues to hold big at the Columbia. Tuesday night at eight o'clock the S. R. O. sign was out for the balcony and a half hour later admission was all that could be obtained for the lower floor. The bill proper is a first-class one for the house. Ali, Hunter and Ali get the large type and at the Columbia they deserve it. They overlook nothing in their rough comedy efforts. The seltzer bottle leads, with the fly paper pushing it hard, the lemon pie gets to the front a couple of times and the slapstick is always in readiness to take up the running when the others begin to lag. At the finish for about a minute the two men in the act do some capital tumbling. A straight acrobatic act with just the two men employed would perhaps get them further than the present offering, which is a "riot" in Brooklyn.

Single acts are not liked at the Columbia, especially those using talk. Sam Stern did as well as any single act can hope to over there. The comedian is attempting too much. He first does a conversational Hebrew, then an Italian and then back to a Hebrew boy, using no makeup. One of the Hebrew characters should be dropped. The Italian is rather well done. A good opportunity for an Italian song has been overlooked. Stern has some funny business with the spotlight that got over nicely. A medley of popular songs made a very good finish. There is a chance for improvement in the talk throughout.

Carlo's Animals put up a very pleasing performance. Ponies and dogs are used exclusively. The animals are very well groomed and require very little urging to put them through their routine. Carlos, or whoever handles the animals, also makes a very good appearance. He shows several good feats in hand-balancing also. A colored assistant is employed but there is no attempt at comedy. The act works quickly and smoothly and should be a card for the matinee trade in Brooklyn.

Charles Leonard and Ethel Drake did very well. The act consists principally of imitations by Leonard. The usual run are given, including the little chick, the dog fight, drawing soda, etc. All are very well done. Miss Drake does not show until late in the specialty. Some talk of an ancient vintage is then indulged in by the couple, after which they do a number which allows the introduction of several of the imitations. This takes them off in good style.

The Zarrow Trio closed the bill with their comedy bicycle act, which did not do as well as might be expected. There seems to be a new comedian in the act, and he has not found himself as yet.

Yacklay and Bunnell got through all right as far as their music was concerned. This was due in a measure to the low speaking tones of the comedian.

The Cubanola Trio, colored, three girls, did very well with their opening number, an Indian song in costume. The act went to pieces after this. The singing is right enough, but some dancing is necessary to give it variety. *Dash.*

Anna Marble, Percy G. Williams' press representative, who wrote "In Old Edam" for Sam Chip and Mary Marble (Anna's sister), will present "Maggie Riley," another sketch, at the Greenpoint next week.

AMERICAN.

The show opened rather slowly but it quickly began to pick up speed and never stopped to the finish. The failure of Annette Kellerman to give her diving act, the feature of the bill, was only a partial disappointment, for the Australian "Venus" appeared in her swimming clothes and gave a little physical culture exhibition, which allowed the display of her cameo-like figure.

Monday evening a society gave a theatre party. It was a large proportion of the audience and gave the house a chummy atmosphere that contributed something to the success of the show.

John Nestor and his illustrated songs, and the "Song Writers' Contest," both among the first four numbers, rather overloaded that portion of the evening with singing. It gave the house time to fill up, however, although Caron and Herbert, who were between the two numbers, suffered somewhat thereby. Hubert DeVau opened the show.

Charles R. Sweet was "No. 5," and the bill really started with him. There are capital comedy values in his single musical turn. He has a first rate quiet method of delivering his well-constructed talk.

Saharet carried the bill forward nicely with her sprightly dance. Saharet has beauty and grace enough to hold her audiences without any heavy act. Her simple dances keep interest, although her man assistant does little to strengthen the turn.

Mills and Morris offered their minstrel cross talk, dances and singing to a substantial amount of applause. The talk in spots savors of conventional "end man" patter, but the girls handle it very well, and the novelty of the blackface girl arrangement gives them further appeal.

Another effective comedy number was the sketch of John C. Rice and Sally Cohen. They are giving "The Kleptomaniacs." The pair make it a splendid laughing incident. They are one of the most legitimate of the light comedy couples in vaudeville, and their ability to make real comedy without resort to the grotesque or extreme stamps them with distinction.

May Belfort returned to metropolitan vaudeville under the independent manager. Probably because of the length of the bill her series of character songs was cut somewhat. Monday night she sang only two numbers, closing with "The Rake's Progress," still, as always, an applause getter. Miss Belfort seems to be more effective in work having a dramatic tendency than in the lighter style of entertaining. Her opening number, "Jolly Fine Company," was rather mildly received.

The brothers De Wynne were in a most important position for a dumb acrobatic number, but they did even more than make good; they actually gave the show a decided boost. The smooth, easy manner in which they move from feat to feat while seemingly carrying on a casual conversation gave the turn an excellent background of pantomime. The feats themselves show almost perfection of acrobatic style. There is not a bit of pretense in even the most difficult combinations of hand-to-hand balancing and no effort to work up interest by "stalling."

Cliff Gordon came back to the American with a whole new line of topical comment. He was the hit of the bill. Lowe and Martell, xylophonists, closed the show, and did remarkably well with their straight musical turn in that position. *Rush.*

LINCOLN SQUARE.

The inaugural of the "15 acts" at the Lincoln Square occurred Monday, following the system which has proven so successful at the American Music Hall, also booked by the William Morris office.

Monday evening a very fair sized house greeted the first offering, many seeking the first balcony where smoking is permitted only. The showing made was greatly beyond what has been customary at the Square for the past few months when no big feature has been there to attract.

Of the fifteen programmed spaces, "No. 1" was Overture; "No. 2," illustrated songs; "No. 3," a "ragtime piano contest"; while two others were described as "Blaneyscope" and "Curtain." Miss Vanity, billed, did not appear, leaving nine actual vaudeville acts.

Of these Amelia Bingham is the largest, with her husband, Lloyd Bingham, replacing Lynn Pratt in the support. Miss Bingham, who seems to be losing weight, gave three scenes from as many different plays, and they were greatly enjoyed, though two were hinged on the "from the people" theme. A couple of "single" musical numbers were Edouard Bosanquet and Henry Helme (New Acts). Both got over nicely, Bosanquet especially, and this helped a somewhat peculiar program, showing no life of any moment, excepting Mitchell and Cain, who did very well ("No. 5"), up to Ed Blondell and Co., in "The Lost Boy" ("No. 7"), the laughing hit of the show. Everybody doesn't laugh at Blondell the first time, but they do afterwards. This makes his act valuable for comedy purposes in a show, and the Lincoln Square could use with ease a great deal more of fun this week than is there. The other comedy moment was when Stella Mayhew, next to last, caused some ripples with her impersonations of "types," concluding with a new song.

The Three Lloyds closed. Around the centre of the bill, Maude Odell, her "models" and her company came forth in another "hold over" week. Maudie is now the sole rival of Rajah in New York as a permanent "hold-over."

The "Ragtime Contest" was saved from a flop by the third and last of the players, one E. F. Kendall, who played his own composition. The other two were Bert F. Grant, the singer of "The Nicolet" song at the American last week during "The Song Contest" there, and Louise Leon, who handed a couple of wallops to Jean Schwartz's "Whitewash Man." The "Ragtime" thing looks as though it would be a turn-over sure.

William Robbins is about the best "ill. song" singer about, but the songs opened the show and could have stood a number or two before that. Black and Jones, colored, shivered with the cold at the start, but pulled out through their hard work toward the finish. *Sime.*

Great News Item: The Two Bills (Morris and Hammerstein) shook hands in the United States Court the other day, renewing a friendship abruptly broken up about a couple of years ago when one Willie quit the other.

Mr. and Mrs. Ralph Lewis will shortly present a new sketch, "Thou Shalt Not Steal," by Edith Sessions Tupper.

COLONIAL.

The attendance at the Colonial Monday night was rather light, and judging from the mediocre program offered it hardly seems probable that the business could have improved a great deal as the week progressed. Ordinarily the lay-out might be adjudged a fair vaudeville show, but more than that is expected at the Colonial. The audience was most quiet and reserved throughout. There were no "riots"; no "big hits."

"The Musical Elephants," playing a few weeks in vaudeville between the engagement at the Hippodrome and the future engagement with the "Bill Show," supplied the novelty. The act is seen to much better advantage in the theatre than at the "Big House," although the animals as well as women employed were not accustomed to the theatre surroundings and made a bungle of several bits. These were excusable, this being only the second performance in the house. The act caused considerable comment, but as might be expected was no great applause winner. A wait that should have been filled in caused the house to become a trifle nervous for five minutes before the number appeared.

Anna Laughlin and Joseph Howard shared the headlines with the circus turn. Mr. Howard has done away with the Chinatown drop in "one," but is still singing "Dreaming." The cowboy get-up has also been dropped. A Tuxedo suit now gets the call, and it is an improvement, but why the white waistcoat, standing collar and white tie with the dinner jacket? Better interview a haberdasher, Joseph.

Anna Laughlin is still just Anna Laughlin, pretty, dainty and likable.

Chas. W. Bowser, Edith Hinkle and Co., are playing "Superstition" at the Colonial for the first time. The audience didn't seem quite able to make up their minds for a while whether to like the sketch or not, but they became interested as the piece advanced and sounded a note of approval at the finish. Miss Hinkle was either suffering from a cold or has gone back in her work since the play was seen some time ago. In a Valcska Suratt gown she looks the part to the letter, but her playing was at times far from convincing. Mr. Bowser as the political boss goes through easily, while Frederick E. Duff, the reporter, gives a good account of himself.

The Reiff Bros. opened after intermission and were a disappointment. The brothers, to sum the whole thing up in a nutshell, are not working. They have a very good medley of popular songs for an opening in which they do some dancing. As an opening it is bully, but after the medley they do nothing but three or four minutes of "kidding" at which they alone laughed. The applause received was for some dancing. It seems too bad to see a first-class specialty act pass up its real strength, which, in this instance, lies in the dancing.

Charlie Case was one long string of laughs in the first half of the program. There were several new stories mixed up with Father's listic encounter with John L. James Harrigan replaced Holden's Manikins, and the tramp juggler must be given credit for the hit of the evening. Harrigan has a way of going after the audience and getting them that is almost sure to succeed. Harrigan's talk at add moments is still a little risqué, but the audience didn't mind a bit.

Wills and Hassan have just about the

BIJOU.

The only thing about the Bijou entertainment that is cheap this week is the admission scale. The show itself is the equal of the average in a high-priced vaudeville theatre as a clean, consistent, swift-moving performance. There were a few dull moments during the early portion of the bill, but things quickened steadily and the latter half moved on greased wheels. This was in part due to the presence of "The Star Bout" as the closing number, one of the most pretentious if not actually the largest turn that has played in a 10, 20 and 30 cent house. The first scene of the sketch gets over the necessary story preliminaries in splendid shape. Even while the mechanical portions of the plot are being developed the stage action carries interest of its own.

The present company is most capable even to the minor characters. The two principals, Harry Sullivan, the hero, and Frank Dickson, "Kid Spangles," do a remarkably realistic three-round "go" in the ring scene. Perhaps their prize fight is a bit too acrobatic to be actually true to life, but for dramatic purposes it is a highly thrilling affair.

Alfred Harrington opens the show. Properly his specialty is triple bar acrobatics, but he has lost himself in an attempt to make a sketch out of what should be a straight single act. He juggles, attempts comic talk and works a clown dog, beside the bar work. Certainly the talk should go at once. Then he might give up some of the clowning and even the juggling. A semi-straight bar act with the trick dog as an incidental should give him plenty of material if intelligently handled to produce a clean, fast specialty turn that would hold interest.

The burning desire to talk seems to be the curse of many small acts. Abbott and Minthorne Worthley fell victims to the same mistake. Musical Harry Dare was another and Vinton and Villiers were a fourth.

By way of contrast Carita Day and her two dancing boys, who said never a word, but contented themselves with their proper specialty—singing and dancing—drew down the hit of the evening if one excepts "The Star Bout."

If the garrulous acts on the Bijou bill (and this goes for the whole army of smaller acts) stopped to think of it they would realize that the call is for clever specialty. It isn't necessary to do everything known to the art of entertaining. On the Bijou bill the monolog of Lew Bloom and the dramatic sketch supplied talk enough. The others would have been better off to have kept to their own lines.

Bloom has a quantity of good, humorous talk and several nonsensical songs that won laughs. The parodies at the finish took him off to a substantial amount of applause.

Musical Harry Dare, The Worthleys, Vinton and Villiers and Carita Day are under New Acts. *Rush.*

neatest two-man acrobatic act that has been seen for some time. The act is easily deserving of a better spot than the opening. Lillian Tyce was "No. 2" and "Our Boys in Blue" made a corking close. *Dash.*

Florence Todd has offered herself to the vaudeville managers. Florence was a pupil of Jean De Reszke and has a real voice.

SUMMER PARKS

Toronto, March 25.

Scarboro Beach, on Lake Ontario, will open for the season about May 22. There will be several new features. H. A. Dorsey, president, W. H. Moore, vice-president, and J. D. Conklin, secretary and treasurer, are the officers. The latter will probably be manager.

New Orleans, March 25.

President Hugh McCloskey, of the New Orleans Railways Co., has sprung his annual joke, saying his company is going to rehabilitate Spanish Fort, a resort situated on Lake Pontchartrain, about three miles from West End Park, and transform the place into a magnificent summer park. Mr. McCloskey's statement may have been concocted with a view to frightening the City Fathers into giving the Railways people another lease of West End Park.

John J. Quigley, lessee and manager of Woodland Park, Worcester, Mass., denies his park is on the market or that the outlook for it is bad. Mr. Quigley states that about the middle of April alterations will commence and the regular season open May 30 with a bigger and better resort than ever. The theatre in the park will be entirely covered and seating space provided for 2,500.

Wheeling, W. Va., March 25.

Wheeling Park will run again this summer under the direction of the American Amusement Co. It was closed some time ago following the failure of the concern to meet some of its obligations. A meeting was held this week between representatives of the American Co. and City & Elm Grove Railway Co. It was the latter concern that forced the closing of the resort by an action against the Amusement firm. The two concerns came to an amicable agreement at this week's conference. Another conference has been set for the near future. At that time the resident manager will be named.

Wheeling, W. Va., March 25.

This city is to have an airdome seating 5,000 persons in readiness for opening by the arrival of the warm weather. The Airdome Amusement Company of Washington, Pa., is promoting the venture. That concern has secured for a term of years a site on Twentieth Street. It is 120 feet square. Improvements will cost about \$2,500.

Freeman Bernstein will open the park at Bergen Point, New Jersey, on April 12, playing high-grade vaudeville in the theatre which seats 1,800. The Morris office will book. Bergen Point is near Bayonne.

The Filipino Band, a collection of about sixty natives from the Philippines, which played at the New York Hippodrome a few weeks ago will reappear there on March 28. R. H. Francis, who imported the musical organization, may place it in parks during the summer. He has several offers under consideration, but will return the Filipinos to their homes if not favorably deciding. Contrary to the common belief, the band was not brought over here for a limited time.

Newark, N. J., March 25.

General Manager Schmidt, of the Olympic Park Association, says he will have an opera company at his park the coming summer. He may produce grand and comic operas on an elaborate scale.

Lake Como, Ft. Worth, Texas, will open May 1. The entire park is under the management of Thos C. Bunch.

Frank Melville has established a branch of his park booking office in Pittsburg. Other branches will be started in half a dozen towns according to Mr. Melville's present plans. He left this week for a month's tour in the middle west.

Cincinnati, O., March 25.

The Coney Island Co. is building a vaudeville theatre here for summer use. It will have a seating capacity of 3,000, according to the announcement. Manager G. W. Englebreth will be in charge.

Youngstown, O., March 25.

On Monday night, after Willie Whittle, the abducted boy from Sharon, Pa., was returned to his father at the Hollenden Hotel, Cleveland, following the payment of the \$10,000 ransom, Joseph Wess was arrested in this city as being implicated in the crime. Wess was locked up in the police station. He was formerly a manager of a park here, and expected to have an amusement place in this vicinity the coming summer. He was released upon the capture of the real kidnappers.

Sharon, Pa., March 25.

F. R. Hallam, owner and manager of the Lyric Theatre and Airdome at Bellefield, Ill., is in the city in search of a location to erect a summer playhouse. It is planned to make Sharon part of a circuit to include Washington, Pa., McKeesport, Pa., Wheeling, W. Va., Steubenville, O., Youngstown, O., East Liverpool, O., and New Castle, Pa.

Conneaut Lake, Pa., March 25.

Exposition Park on Conneaut Lake, destroyed by fire last December, is being rebuilt on a much more elaborate scale. It will open May 30.

THE CURZON SISTERS.

The Curzon Sisters, who appear on the cover, both graduates of Bellhaven College, Jackson, Miss., come of a typical Southern family, who were greatly opposed to their entering upon a show career. Miss Pearl, the elder, early in 1902, became the wife of J. W. Curzon, who in the spring of 1906 originated, patented the apparatus and produced their now famous revolving aerial teeth performance, with which they have just completed a successful ten months European tour, at a greater salary than ever. The younger sister adopts the Curzons' name professionally. Curzon has instigated two infringement suits against alleged copies who would ply upon his invention. Young J. W. Jr., who also adorns the front page, is the pride of the profession when accompanying his parents.

THE MIDDLE CLASS WORK.

By J. C. NUGENT.

It's like this about that western work; it is just as hard to book as the big time, so far as that is concerned, and there is quite as much red tape and dignity in the offices of the smaller circuits as in the sanctums of the powers-that-be. In some cases there is much more, and incidentally, it's much funnier.

But the point is that the middle class work or the vaudeville time in the smaller towns and cities of the south and west and middle west is the future field for the great army of vaudevillians, and viewed even from a patriotic standpoint it is the duty of all who wish to upbuild the volume of business to go out and help build up those small circuits.

As a business proposition there is much more money for the artist if he views his income by the year instead of by the week in playing anything and everything which he is able to book at a salary satisfactory to him than can possibly be made by depending entirely on that which is known as the "big time."

There are in New York agencies representing most of the western circuits, but a visit to these offices will do the average artist very little good. The way to book the small time is to go at it exactly as one would who is conducting a Lyceum bureau or working up a series of benefits. An artist who has one or two good marketable acts must begin and continue a system of continuous advertising by securing a mailing list of all the local managers and sub-agents from coast to coast. This list can be procured easily enough from the correspondence columns of VARIETY. Then with the aid of a typewriter and a little tasteful printed matter one should mail a letter or piece of advertising or reproduction of a notice or some sort of novelty together with a list of open time, terms and good plain description of act to each of these local managers and sub-agents every couple of weeks. That a standing advertisement does a great deal of good there can be no doubt, but that alone will not suffice. It takes hard work to get results. This campaign of constant writing requires a day or two each week and the expenditure of a few dollars, but if continued for any length of time there is no reason why a good act cannot keep booked up practically all the time.

Good, plain sketches and monologs, high class or low class singing acts, and all sorts of acrobatic and dancing acts are fine and useful material for this vaudeville taste.

I think the average vaudevillian places the wrong construction upon the word "success." Success to a sensible man or woman should be placed within the limits of his possibilities and should first of all consist of an ambition to make himself and those dependent upon him financially independent, not for the sake of having or handling money with a miser's glee, but simply because it is the duty of every citizen to be self-sustaining and able to carry his own weight.

To own one's home, educate one's children, pay one's taxes and have sufficient income from safe and conservative investments in case of sickness or for old age, is achieving much greater success than to be intermittently headlined for a few weeks out of the season at some of the big houses, and spend the rest of the time in debt

through an impossible attempt to keep up the false position which these few spasmodic and irregular dates make necessary.

Again ye who live in hall bedrooms and talk fondly of the big towns remember that even we who put ourselves in exile love the big town and are glad to get back to it, but that is no reason why we should discount the smaller cities. It would surprise many a non-traveled New Yorker to discover that many of these same cities are much in advance of New York as far as the comforts and conveniences which an artist requires are concerned. There are fine modern hotels at reasonable prices and up-to-date theatres in which the unusual act and, in fact, any act, is treated with the courtesy altogether lacking in the more pretentious houses. There is, if one cares for it, a much better and more elevating social environment open to the artist who cares for outside acquaintance. There is a refreshing rest away from the big cities.

There is a greater freedom from temptation in the direction of dissipation and a fine opportunity for self-improvement along the lines of study and reading.

I have found several good avenues of employment for my idle hours during the past thirty months, of which thirty months I have lost but eight week's time, playing generally two consecutive weeks in each house on every known and unknown circuit from coast to coast.

This is not only the field for the actor who cannot get continuous work on the big time, but to my mind it is the field to which the manager must look in future to find suitable new material for the big houses, as gradually a certain percentage of these unknown acts are developing by the mere process of constant playing, cutting, changing, reversing and rehearsing into splendid and sure-fire vehicles.

Instead of expecting new and untried material to be successful on the start and to avoid that Gethsemane of heart perspiration through which we all must pass, they should keep an eye on that striving, struggling army out there beyond the pale of the bright lights.

BAR VAUDEVILLE FROM PICTURE SHOWS.

Boston, March 25.

The local authorities have promulgated the strict order that those show places having only a second-class license for the exhibition of moving pictures must not introduce vaudeville during the entertainments.

By this ruling a number of "store shows" operated by Harry Farren, of the Columbia, were this week forced to cancel a long list of small turns.

Another order of the police has to do with the style of offering in the regularly-licensed houses. Nothing containing any flavor of spice will hereafter be permitted. The Howard Theatre has sent out notices to all the acts booked for future engagements that they must under no circumstances make use of any off-side dialog, nor employ "hell" or "damn."

The Otto Brothers will sail for England in a few weeks.

Dancing Davey and Pony Moore play Yonkers next week.

CARDS WILL BE MAILED UPON REQUEST

The Chas. K. Harris Courier

Rex Hotel, Minneapolis, Minn.,

March 14, 1909.

MR. MEYER COHEN,

Mgr., Chas. K. Harris,

31 West 31st St., New York City.

My Dear Meyer: I am singing Mr. Chas. K. Harris' new ballad, "NOBODY KNOWS, NOBODY CARES," as a solo with a quartette chorus, and must say it is a tremendous hit out West, and we are going to use it right straight to the Coast and back again. It is the best ballad that Charley has written in years and receives an ovation at every performance. We go from here to Spokane, Wash., opening March 21st. You don't have to send me any more songs this season, as this song, as I said before, will be all we need until we get back to New York. Kindest regards. Sincerely yours,

HARRY ERNEST,

Mgr., Quaker City Quartette.

CHAS. K. HARRIS,

31 WEST 31ST ST., NEW YORK.

MEYER COHEN, Manager,

Chicago, Grand Opera House Bldg.

Crane, Mr. and Mrs. Gardner, Keith's, Cleveland; 5, G. O. H., Syracuse.
Crawford & Manning, 115 Lawrence, Brooklyn.
Crawford, Pat, El Henry Minstrels.
Craig, Musical, 5, Majestic, Birmingham.
Cranes, De Witt, 633 Church, Ann Arbor, Mich.
Cres & Co., 1404 Boria, Phila.
Cresay & Dayne, Shea's, Toronto; 5, G. O. H., Pittsburg.
Crosby, Dick, & Co., Orpheum, St. Paul.
Crimmins & Gore, Palace, Bangor, Mass.; 5, Seaside, Reading, Mass.
Crosby & Mayo, Lafayette, Detroit.
Cummings & Marley, Unique, Los Angeles, Indef.
Cunningham, Bob, Broadway Gaiety Girls, B. E. Cunningham & Marion, Polli's, Waterbury; 5, Empire, Hoboken.
Curtis, Sam J., & Co., Orpheum, Atlanta; 5, Colonial, Richmond.
Curson Sisters, Ringling Bros., C. E.
Cuttings, The, Theatrical, Brownwood, Tex.; 5, Lyric, Brady, Tex.
Cutty, Musical, Alhambra, N. Y.

D

Delaty Four, 242 W. 48d, N. Y.
D'Alvin, Rocky Point, B. E., Indef.
Daly & O'Brien, 1834 B'way, N. Y.
Daly's Country Choir, 1440 B'way, N. Y.
Dare, Harry, 325 E. 14th, N. Y.
Darrow, Stuart, Mr. & Mrs. G. O. H., Syracuse.
Darnley, Grace, Lages House, Fairfield rd., Victoria, B. C.
Davenport, Ethel, 65 Irving pl., Brooklyn.
Davis, Edwards, Polli's, Worcester; 5, Keith's, Boston.
Davis, Floyd, Temple, Boulder, Col., Indef.
Davis Bros., El Henry Minstrels.
Dawson & Whitfield, 346 E. 58th, N. Y.
Day, Carita, Monart Circuit, Indef.
Deas & Deas, 253 W. 80th, N. Y.
Deaton, Chas. W., 815 Sylvan, St. Joseph, Mo.
Deaves, Harry, & Co., 5, Majestic, Denver.
Dell & Miller, Hippo, Buffalo, Indef.
De Croteau, Wm. E., Crystal, Pueblo, Col.
De Fays Sisters, 47 W. 25th, N. Y.
De Fur & Estes, 2319 Belmont, Indianapolis.
De Hollis & Valora, Colonial Belles, B. E.
De Luson, Zelle, Orpheum, Los Angeles.
De Veau, Wells G., Crystal, Denver, Indef.
Delmar & Delmar, Bell Circus, Mexico, Indef.
Delmore & Darrell, Garrick, Burlington, Ia.
Delmore, Misses, 418 W. Adams, Chicago.
Delmore & Onelda, 335 E. 43d, N. Y.
Delton, Al H., 538 19th, Milwaukee.
Deltona, Three, 261 W. 38th, N. Y.
Demacos, The, 112 North 9th, Phila.
Demond & Belle, Englewood, N. J., Indef.
Dempsers, The, 811 Turk, San Francisco.
Desmond Sisters, 605 Milton, San Diego, Cal.
Denker, Rose, Behman Show, B. E.
Denman, Louis, Orpheum, Tampa, Fla.
Deonso Bros., Mar., Hippo, London, Eng.
Derenda & Green, 287 Stark, Portland, Ore.
Desmond Trio, C/o Friars, 24 E. 20th, N. Y.
De Mont, Robert, Trio, Temple, Detroit; 5, Cook's, Rochester.
De Vere & Greenwood, 9 Maple Park, Newton Centre, Mass.
De Veau, Hubert, Central Hotel, N. Y.
De Verne, Thelma, & Co., 4572 Yates, Denver.
Devlin & Ellwood, G. Proctor, Adams.
De Young, Tom, 156 E. 118th, N. Y.
Diamond Jim, Kentucky Belles, B. E.
Dickinson, Rube, 2910 Vine, Lincoln, Neb.
Diercke Bros., Majestic, Dallas; 5, Majestic, Houston.
Dilla & Templeton, R. F. D. No. 5, Columbus, O.
Dillon, Madeline, Pittston, Pa.
Dixie, Harris & Francis, 243 Jefferson, Decatur, Ill.
Dixon, Bowers & Dixon, 756 8th Ave., N. Y.

Donnelly & Rotall, New York Stars, B. E.
Doherty & Harlowe, 296 Broad, Brooklyn, N. Y.
Dowley, Jed, Crystal, Braddock, Pa.
Donald & Carson, Orpheum, Memphis.
Donavan & Mackin, Victor, Mobile, Ala.
Donavan & Arnold, Keith's, Boston.
Donigan, John, 2538 Cedar, Phila.
Dorsch & Russell, Majestic, Ann Arbor; 5, Bijou, Bay City, Mich.
Dotson, Howard, 1553 B'way, N. Y.
Douglas & Van, 76 Pacific, Brooklyn, N. Y.
Dove & Lee, Imperial, B. E.
Dow & Dow, 1921 South 4th, Phila.
Dragoons, Black, 129 W. 27th, N. Y.
Drew, Dorothy, Anderson, Louisville.
Drew, Lowell B., 4229 Pechin, Roxborough, Phila.
Drew's Clayton Players, Star, Chicago.
Du Bois, Great, Co., O. H., Gardiner, Me.; 5, Scenic, Westbrook, Me.
Duffy, Dan J., Lincoln Apts., Atlantic City.
Dunbars, Casting, Orpheum, Frisco.
Duncan, Harry, Hunt's Hotel, Chicago.
Duncan, A., O. Foll's, Bridgeport; 5, Polli's, Waterbury.
Dunham, Jack, City Sports, B. E.
Dunedin Troupe, Shea's, Buffalo; 5, Shea's, Toronto.
Dunlap, McCormack & Co., Orpheum, Portland.
Dunn, Harvey, De Rne Bros., Minnetonka.
Dupres, Fred, 159 Albany, Brooklyn.

E

Earle, Chick, 501 North Capt., Indianapolis.
Earle, Chas. Henry, Bijou, Newark, N. J., Indef.
Early & Late, Century Girls, B. E.
Eckert & Berg, 139 W. 14, N. Y.
Edinger Sisters, B. E. D. No. 1, Trenton, N. J.
Edwards, Fred R., Fairland, Hinton, W. Va.
Edwards, Shorty, Family, Pottsville, Pa.
Edwards, Geo., 3505 Fleming, Allegheny, Pa.
Edwards & Clarendon, 416 Elm, Cincinnati.
Edyth, Rose, 545 W. 29d, N. Y.
El Barto, Family, Butte.
El Barto, Family, Butte.
El Cota, 1144 B'way, N. Y.
Elastic Trick, City Sports, Indef.
Eldridge, Press, Keith's, Providence.
Eleanor & Ray, 2422 State, Chicago.
Elliot, The, O. H. S. S., Pittsburg, Indef.
Ellsworth, Eugene, & Earle Edna Lindon, Grand, Sacramento.
Emerald, Comedie, 41 Holland rd., Brixton, London.
Emerson & Baldwin, 50 Rupert, Coventry, Eng.
Emmett & Lower, 2423 Turner, Phila.
Emmett, Gracie, & Co., Cincinnati, O.; 5, Anderson, Louisville.
Empire Comedy Four, Orpheum, Altoona, Pa.; 5, Orpheum, Harrisburg.
Engel, Lew, 223a Chaucer, Brooklyn, N. Y.
Englebreth, Geo. W., 300 W. 5th, Cincinnati, O.
Englemare, 232 Flint, Rochester.
Enseralda Sisters, Palace, Brussels, Belgium.
Espe, Al, & Co., Varieties, Terre Haute.
Evans & Lloyd, 923 E. 12th, Brooklyn, N. Y.
Everett, Sophie, & Co., cor. South & Henry, Jamaica, L. I.

F

Fadettes of Boston, Anderson, Louisville, Ky.
Falk, Bill, A., Orpheum, Orville, O.; 5, Bijou, Lorain, O.
Fantas, Two, 211 E. 14th, N. Y.
Fanton, Joe, & Bro., Thalia, San Francisco.
Farlane, Dol, Irene, Hotel Rexford, Boston.
Farlane, Camille, Rice & Barton's Gaiety, B. E.
Farrell, Billy, Rose & Stoll, London, Eng.
Farrell-Taylor, Co., Orpheum, Salt Lake.
Faust Bros., 242 W. 48d, N. Y.
Fay, Anna Eve, Melrose, Highlands, Mass.
Fay, Frank & Gertrude, 77 Walton pl., Chicago.
Faye, Elsie, & Miller & Weston, Orpheum, Salt Lake.
Faye, Kitty, & Co., Orpheum, Mansfield, O.; 5, Orpheum, Portsmouth, O.
Fee, May & Forbes, 1535 Chestnut, Philadelphia.
Fendell, Sam'l J., Strouling Players Co., B. E.
Ferguson, Frank, 480 E. 43d, Chicago.
Fehard, Grace, 217 Warsaw, Chicago.
Ferry, Haman Frog, New Home Hotel, Pittsburg.
Fiddler & Shelton, Hathaway's, Lowell; 5, Colonial, N. Y.
Fields, W. C., Orpheum, Brooklyn; 5, Alhambra, N. Y.
Field Brothers, 217 7th St., N. Y.
Fields & Hanson, Terrace, Belleville, N. J.
Fields, Will H., Unique, De Moines.
Finlay & Burke, Box 193, Onset, Mass.
Finley, Jack, 1911 South Chadwick, Phila.
Fiske, Gertrude, Miner's Americans, B. E.
Flake & McDonough, 272 W. 107th, N. Y.
Flaherty, Dan, City Sports, B. E.
Fleming, Mamie, Keith's, Phila.
Flynn, Earl, Orpheum, Kansas City.
Fletcher, Chas. Leonard, Keith's, Providence; 5, Keith's, Boston.
Fonda, Dell & Fonda, Orpheum, Kansas City.
Ford, Chas. L., Muncie, Ind.
Ford, Frank & La Petite, 418 So. Franklin, Great Falls, Mont.
Fords, Famous, 891 Gates Ave., Brooklyn, N. Y.
Forrests, Musical, 508-59 Dearborn, Chicago.
Forrester & Lloyd, 1553 B'way, N. Y.
Fox & Evans, Vaudeville, Vancouver, B. C.
Fox, Inez, 5, Orpheum, Salt Lake.
Fogor, Eddie, Montgomery, Ala.; 5, Atlanta, Ga.
Franc, Finlay, Co., Hippo, Lexington, Ky.; 5, Auditorium, Cincinnati.
Franklin & Green, 5, G. O. H., Syracuse.

Frey, Trio, Majestic, Montgomery.
Frey, Fred, Vaudeville, Plymouth, Pa.
Friend & Downing, 418 Strand, London, Eng.
Francisco, The, Miner's Merry Burlesque, B. E.

RUTH FRANCIS IN VAUDEVILLE

Fredo, George, Saratoga Hotel, Chicago.
Freeman Bros., Rose Sydeall's London Belles, B. E.
Frevoll, Frederick, 148 Mulberry, Cincinnati, O.
Freeman, Frank F., Hastings's Show, B. E.
Frobel & Ruge, Orpheum, Portland.
Fullerton, Lew J., Summer pl., Buffalo.
Fulton, May, 649 Lenox, N. Y.
Fun in a Boarding House, Orpheum, Allentown.
Furnam, Sadir, Tottenham Court rd., London, Eng.

G

Gale, Ernie, 169 Eastern, Toronto.
Gallitt's Monkeys, Palace, Grimsby, Eng.
Garden & Martin, Girls from Happyland Co.

BILLY GASTON AND ETHEL GREEN

Gardner & Lawson, Box 730, Birmingham, Ala.
Gardner, West & Sunshine, 24 Elm, Everett, Mass.
Gardner & Vincent, 5, Maryland, Baltimore.
Gardner, Thelma, Children, 1605 W. 8th, Phila.
Garrity, Tom, 282 Academy, Newark, N. J.
Gath, Carl & Emma, 1553 B'way, N. Y.
Gavin, Platt & Peaches, 4417 84 Ave., N. Y.
Gaynor & Graff, 244 W. 16th, N. Y.
Genaro Band, Chase's, Wash.; 5, Cook's, Rochester.
Gibson, Sydney C., Orpheum, Memphis; 5, Orpheum, New Orleans.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilden Sisters, Empire, Atlanta, Ga., Indef.
Gill & Aker, Garrick, Wilmington, Del.
Gillette, Marie, Cooper, Mount Vernon, O.
Gilmore, Mildred, City Sports, B. E.

EARL GILLIHAN AND TOM MURRAY

Comedy Club, 147 W. 46th St., N. Y. C.

Gilroy, Haynes & Montgomery, Armory, Birmingham.
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Gorman, Jos., Casino, Pittsburg, Indef.
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Grant, Sydney, 269 W. 261st, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
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NO. 160.

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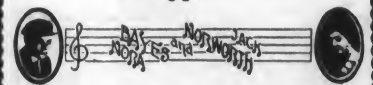
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Yoder, Dave C., Miss New York, Jr., Co., B. B.
Young, E. F., 407 W. 123d, N. Y.
Young, De Witt, & Sister, Majestic, Birmingham.
Young, Ollie, & Bro., 5, Orpheum, Kansas City.
Young, O. M., Kitty Faye & Co., indef.

Zaino, Joe, 41 So. 52d, Philadelphia.
Zaniga, The, 366 W. 45th, N. Y.
Zeda, H. L., Midland Hotel, Pueblo, Col.
Zimmerman, Al, Masqueraders, B. B.
Zinn's Musical Comedy Co., Memphis, Tenn., indef.
Zselli, Vernon & Co., Budapest, Aus.

BURLESQUE ROUTES

For the weeks of March 29 and April 5.

"L. O." indicates show is "laying off."

Al Reeves' Beauty Show, 29, Trocadero, Chicago;
5, Gayety, Milwaukee.
Americans, 29, Empire, Indianapolis; 5, Buck-
ingham, Louisville.
Avenue Girls, 29, Academy, Pittsburg; 5, Apollo,
Wheeling.
Behman Show, 29, Corinthian, Rochester; 5, Gay-
ety, Toronto.
Big Review, 29, Empire, Chicago; 5, Star, In-
dianapolis.
Blue Ribbons, 29, Star & Garter, Chicago; 5,
Standard, Cincinnati.
Bohemians, 29, Star, St. Paul; 5-7, Empire, Des
Moines; 8-10, L. O.
Bon Tons, 29, Waldman's, Newark; 5, Gayety,
Hoboken.
Bowery Burlesquers, 29, Casino, Phila.; 5, Wald-
man's, Newark.
Brigadiers, 29, Howard, Boston; 5, Imperial,
Providence.
Broadway Gaiety Girls, 29, Dewey, Minneapolis;
5, Star, St. Paul.
Bryan's Extravaganza, 29, Garden, Buffalo; 5,
Corinthian, Rochester.
Casino Girls, 29, L. O.; 5, Gayety, Birmingham.
Century Maids, 29, Monumental, Baltimore; 5,
Trocadero, Phila.
Champaign Girls, 29, Star, Toronto; 5, Lafayette,
Buffalo.
Cherry Blossoms, 29, Eighth Ave., N. Y.; 5, Em-
pire, Newark.
City Sports, 29, Gayety, Detroit; 5, Star & Gar-
ter, Chicago.
Colonial Belles, 29, Bon Ton, Jersey City; 5-7,
Luzerne, Wilkes-Barre; 8-10, Gayety, Scranton.
Cow Corner Girls, 29, Trocadero, Phila.; 5, Bon
Ton, Jersey City.
Cracker Jacks, 29, Gayety, Hoboken; 5, Music
Hall, N. Y.
Dainty Duchesses, 29, Olympic, Brooklyn; 5, Mur-
ray Hill, N. Y.
Dreamlands, 29, Empire, Newark; 5, Bijou,
Phila.
Ducklings, 29, Standard, St. Louis; 5, Folly, Chi-
cago.
Empire Burlesquers, 29-31, L. O.; 1-3, St. Joe;
5, Century, Kansas City.
Fads & Follies, 29-31, Gilmore, Springfield; 1-3,
Empire, Albany; 5, Olympic, N. Y.
Fashion Plates, 29-31, Luzerne, Wilkes-Barre;
1-3, Gayety, Scranton; 5, Bowery, N. Y.
Fay Foster, 29-31, Gayety, Albany; 1-3, Ly-
ceum, Troy; 5, Royal, Montreal.
Follies-of-the-Day, 29-31, Empire, Des Moines;
1-3, L. O.; 5-7, L. O.; 8-10, St. Joe.
Frolicsome Lambs, 29, Lyceum, Washington; 5,
Monumental, Baltimore.
Girls of the Moulin Rouge, 29, Gayety, Phila.;
5, Gayety, Baltimore.
Golden Crook, 29, Westminster, Providence; 5,
Palace, Boston.
Happyland, 29, Gayety, Pittsburg; 5, Gayety,
Columbus.
Hastings Show, 29, Gayety, Columbus; 5, Empire,
Toledo.
High Rollers, 29, Palace, Boston; 5-7, Gilmore,
Springfield; 8-10, Empire, Albany.
Imperial, 29-31, Folly, Paterson; 1-3, Empire,
Schenectady; 5-7, Gayety, Albany; 8-10, Ly-
ceum, Troy.
Irwin's Big Show, 29, Gayety, Brooklyn; 5, Gay-
ety, Phila.
Jersey Lilies, 29, Greenwald, New Orleans; 5,
L. O.; 12, Majestic, Kansas City.
Jolly Girls, 29, Century, Kansas City; 5, Stand-
ard, St. Louis.
Kentucky Belles, 29, Imperial, Providence; 5,
Howard, Boston.
Knickerbockers, 29, Gayety, St. Louis; 5, Troca-
dero, Chicago.
Majestics, 29, Star, Brooklyn; 5, Gayety, Brook-
lyn.
Mardi Gras Beauties, 29, Gayety, Toronto; 5,
Princess, Montreal.
Masqueraders, 29, Star, Cleveland; 5, Garden,
Buffalo.
Merry Maidens, 29-31, Lyceum, Troy; 1-3, Gay-
ety, Albany; 5, Columbian, Boston.

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Merry Makers, 29, Star, Cleveland; 5, Academy,
Pittsburg.
Miss New York, Jr., 29, Royal, Montreal; 5, Star,
Toronto.
Morning Glories, 29-31, Empire, Albany; 1-3, Em-
pire, Holyoke; 5, Gayety, Boston.
Morning, Noon & Night, 29, London, N. Y.; 5-7,
Folly, Paterson; 8-10, Empire, Schenectady.
New York Stars, 29, Gayety, Baltimore; 5, Gay-
ety, Washington.
Night Owls, 29, L. O.; 5, Majestic, Kansas City.
Parisian Widows, 29, Empire, Toledo; 5, Gay-
ety, Detroit.
Pat White Gaiety Girls, 29, Apollo, Wheeling;
5, Lyceum, Washington.
Rents-Santley, 29, Standard, Cincinnati; 5, L. O.;
12, Gayety, Birmingham.
Rice & Barton, 29, Olympic, N. Y.; 5, Star,
Brooklyn.
Rice & Barton's Big Gaiety, 29, Euston's, Chi-
cago; 5, Empire, Cleveland.
Rialto Rounders, 29, Gayety, Birmingham; 5,
Greenwald, New Orleans.
Rollickers, 29, Avenue, Detroit; 5, Empire, Chi-
cago.
Ross Sydel, 29, Princess, Montreal; 5-7, Empire,
Albany; 8-10, Empire, Holyoke.
Runaway Girls, 29, Gayety, Milwaukee; 5, Eu-
son's, Chicago.
Sam Devere, 29, Columbia, Boston; 5, Eighth
Avenue, N. Y.
Sam T. Jack, 29, Lafayette, Buffalo; 5, Avenue,
Detroit.
Scribner's Big Show, 29, Music Hall, N. Y.; 5,
Westminster, Providence.
Serenaders, 29, Gayety, Washington; 5, Gay-
ety, Pittsburg.
Star Show Girls, 29, Buckingham, Louisville; 5,
People's, Cincinnati.
Strollers, 29, Bijou, Phila.; 5, Empire, Brooklyn.
Thoroughbreds, 29, Folly, Chicago; 5, Star, Mil-
waukee.
Tiger Lilies, 29, Bowery, N. Y.; 5-7, Lyceum,
Troy; 8-10, Gayety, Albany.
Travelers, 29, Star, Milwaukee; 5, Dewey, Min-
neapolis.
Trocadero, 29, Majestic, Kansas City; 5, Gayety,
St. Louis.
Uncle Sam's Belles, 29-31, Empire, Schenectady;
1-3, Folly, Paterson; 5, London, N. Y.
Vain Fair, 29, Murray Hill, N. Y.; 5, Casino,
Phila.
Washington Society Girls, 29, People's, Cincin-
nati; 5, Star, Cleveland.
Watson's Burlesquers, 29, Empire, Brooklyn;
5-7, Gayety, Scranton; 8-10, Luzerne, Wilkes-
Barre.
World Beaters, 29, Gayety, Boston; 5, Olympic,
Brooklyn.
Yankee Doodle Girls, 29-31, Gayety, Scranton;
1-3, Luzerne, Wilkes-Barre.

All that remains of "The Man Who Dared," the sketch in which Howard Hall tempted fame at the Lincoln Square recently, rests securely in a dark corner of "Bin Q" at Charles E. Blaney's storage house in Brooklyn. There also lies the lion, to the great disturbance of the im-
mediate neighborhood.

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LETTERS

Where C. O. follows name, letter is in Chicago Office.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P. C. following name indicates postal card.

Avery, D.
Anderson, Albert.
Ashcroft, Ralph W.
Arado, D.
Aces, The Three (C. O.)
Alpha Trio (C. O.)
Augers, The.
Alden, Bob.
Aml, Bertha.
Adams, Winnie M. (C. O.)
Astrella Sisters.
Allen, Miss Violet.
Burdick, Ruth.
Bragg, Archie (C. O.)
Bell, Alfred J.
Bagley, Charlie (C. O.)
Baldwin, Kitty.
Best, Louis P.
Brignola, E. (C. O.)
Beck, Carl B. (C. O.)
Belmont, Freda.
Brubans, The (C. O.)
Barrett, Bertha L.
Bertram, Helen (C. O.)
Belvino, Ed. (C. O.)
Burton, Steve W. (C. O.)
Bovan, C.
Bates, Mr.
Baggesen, Carl.
Bernold, Charles.
Bernac, Cliff.
Billick's Seals.
Brooks, Herbert.
Butler, M. J.
Bell, Floss (C. O.)
Bernard, Lester.
Bothner, Al.
Bottomley, Joe.
Brandford, Tom.
Brindemour, Great.
Beam, W. B.
Bowles, George.
Boyle & O'Brien.
Bulger, Irine.
Betts & Betts.
Bordans, The.
Barlowe, Frederick.
Blaset, Joe Wm. (C. O.)
Blasert, Beverly (C. O.)
Buchanan, Lorraine (C. O.)
Blinder, Grace (C. O.)
Carroll, Joe D.
Carroll, Rena (C. O.)
Clifford & Lane (C. O.)
Clayton, Webb A.
Calvert, Albert (C. O.)
Close, Sydney (C. O.)
Carrill, Tom (C. O.)
Campbell, Flossie.
Cameron, Francis.
Croase, Dr. Margaret.
Curtin, Bea (C. O.)
Constantine, W. J.
Clark, Geo.
Cole & Davis (C. O.)
Crambaker, Edwin.
Coughlin, John X.
Crewe, Anna (C. O.)
Conklin, Al.
Chubb, Alvah.
Caldwell, J.
Craven, Sidney (C. O.)
Curzon Sisters.
Conklin, Billy.
Conroy, Frank J.
Carey & Stampie (C. O.)
Clayton, Webb A. (C. O.)
Dornton, Harry.
Daly, Flin.
Dunbar, James T.
Dresser, Louisa.
Davis, Warren (C. O.)
Drew, Lowell (C. O.)
De Louis, Millie.
Dieberich, Ray O.
Drew, Lowell B. (C. O.)
Delton, Al H. (C. O.)
Dagnan, Clara (C. O.)
Dudley, Alice Cheslyn (C. O.)
Damm, Geo. A. (C. O.)
Daly & O'Brien.
Daly, Nellie.
De Lora, Maude.
Dale, Miss.
Daly, Beatrice.
Donovan & Mackie.
Doyle, Bart.
Dixon, Bowers & Dixon.
Dunrae, Ralph.
Diamond, Belle (P. C.)
Dunsmuth & Valder.
Deaton, Chas. W.
Dietrich, Mrs. (C. O.)
Darrell & Hodges (C. O.)
De Mund, Chas. (C. O.)
Durant, Paul (C. O.)
Everett, Agnes.
Eagle, Daniel Red.
Eckert & Berg.
English, J. A.
Earle, Edward.
Ferria, Hazel.
Facciatti, Tom (C. O.)
Fisher, Miss Minnie.
Frascona, Menotti (C. O.)
Faccenda, Alberto (C. O.)
Fagan, Ben.
Fischer, Madalyn.
Florence, Genevieve.
Fitzgerald & Wilson (C. O.)
Fields, Harry W.
Fairchild, R. D.
Fields, Vic.
Ford, Mable.
Gordon, Paul.
Gibson, Estelle.
Gibson, F.
Gillen, Edward.
Gould, Jay (C. O.)
Grant, Lawrence.
Garrett, B.
Greenfield, Caroline.
Gill, Flora L.
Gilbert, Elame.
Gotch, Frank A.
George, Dandy.
Goodman, Lottie.
Gillmore, Lew.
Gardner Children, Three (C. O.)
Glick, Lou (C. O.)
Hara, Ayosha.
Haynes, W. H.
Hynes, Tom.
Harris, Will J.
Huntington, Val.
Heald, Henry D.
Howard Hall Co.
Hendon, A. T.
Hill, O. W.
Ho, James.
Haverley, Tom (C. O.)
Hayes, Harvey (C. O.)
Haroey, Arthur R.
Harvey & Lee.
Haight, Dean & Co.
Hutchins, Miss Mary.
Haverley, Ed.
Haggerty, Harry.
Hayes, Lew.
Harris, W. H.
Harrison, Charles.
Hausel, Emil.
Hammond, Chas.
Harvey & Farrell (C. O.)
Hart, Henry (C. O.)
Hyde, Jimmie.
Hammer, Frank A.
Hales, O. W.
Harford, Sadie.
Hennessy, J. E.
Henrich.
Howell & Webster.
Hoppe, Guy.
Higgins, R. D.
Hoey, Geo.
Hoey, Frank J. (P. C.)
Howe, Bert (P. C.)
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Ishmael, Prince P.
Jordeon, Annette (C. O.)
Johns, Harry (C. O.)
Jarrow, Emil (C. O.)
Johnstone, Gordon.
Johnson, Otto.
Jensen, Otto.
Jones, Gwyn.
Jewell, Blanche.
Johnson, Mark.
Jackson, Carl J.
Johnson, Sabel.
Kirkwood, Jessie (C. O.)
Kiebs, Elsie (C. O.)
Kelas, Mrs. John.
Kingsbury, Geo. (C. O.)
Kramer & Scheck.
Kinsella, Kathleen.
Lee, H.
Linton, Harry B. (C. O.)
LeCall, Ed. (C. O.)
LeMont, Grace (C. O.)
Low, Gilman.
La Freniere, Arthur.
Latelle, Edward.
Lord, Eleanor.
Levitt Co., J. M.
Linn, Hans (C. O.)
Lenon, Ted.
Leibert, Alex.
Lockette, Mattie.
Lloyd, J. D.
Leo, Bob.
Lee, Minnie.
Lawrence & Edwards.
Lewille, Mabel (P. C.)
La Dent, Frank.
Leffer, Beulah.

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Moore, H. L.
Mullen, Dennis.
Meredith Sisters.
Martin, Frank.
Metcal, Arthur.
Manning Sisters (Twins).
McComick, J.
McLeod, Arthur.
Mera, George.
McGeeray, James.
Mitchell, Hazel.
Marshall, Madelyn.
Manny, Lottie.
Merlin, Helen.
Mauran, Stella.
Martyn, Victor.
Mizkoff-Saunders
Troupe.
Maddox & Melville.
Morrie, Lionel.
Mack, Walter.
Matthew & Harris.
Morris, Elbin.
Mark, Wilbur.
Millers, Musical (P. C.)
McClue, Willie (P. C.)
McLaughlin, H.
Morris, Felice.
Manning & Murray (C. O.)
Musengul, Stephen (C. O.)
Morris Three (C. O.)
McDonald, W. (C. O.)
Miller, Arthur (C. O.)

McCarthy, W. T. (C. O.)
Marcia, May (C. O.)
McGibney, Viola (C. O.)
Metcal, Ken (C. O.)
Moore, Herbert (C. O.)
Minton (C. O.)
Murray, Helen (C. O.)
Milton, Lola (C. O.)
Silbon's Cats (C. O.)
Saona, Herr (C. O.)
Somers & Storke (C. O.)
Slater, F. A. (C. O.)
Silver, Joe (C. O.)
Salina, Mlle. (C. O.)
Seeley, Blossom (C. O.)
Satterlee, Gale (C. O.)
Sullivan, James F. (C. O.)
Sylvester, Joe (C. O.)
Sutherland & Curtis (C. O.)
Stevens, Helen (C. O.)
Stinson, J. B. (C. O.)
Sutton, John H. (C. O.)
Thompson, William.
Tonjes, Dan.
Trimble, Maud.
Tate, Harry.
Thurston, May Henderson.
Thatcher, Eva.
Taylor, Geo.
Thomas, William.
Thomas & Payne (C. O.)
Tivoli Quartet (C. O.)
Thatcher, Eva (C. O.)
Vardon, Frank A.
Vain, W. Ver (C. O.)
Vivian, Annie (C. O.)
Wittschirk, Fritz.
Wilson, Leslie.
Williams, Leon.
Woodruff, Henry.
Wooley, Frank.
Walker, Thomas.
Winchester, F. L.
Welch, Tini.
Whalen, Mike.
Whelan, Geo. H.
Wheland-Lanka Trio.
White & Stuart.
Wilson, Geo. W.
Wolf, Lulu.
Weber, Harry.
Wychok, Fred.
Wardell, Edith.
Waggoner, Rod (C. O.)
Willis, Nat M.
Walters, Roland.
Wilkinson, Mrs. O. J.
Walsh, May (P. C.)
Warren, Day & Warren (C. O.)
Williams, Male (C. O.)
Wallace, Frank (C. O.)
Williams, Arthur (C. O.)
Ynna, Florian.
Young, Amy.
Youngson, William.
Young, James.
Yorke, Alva.
Young, William (C. O.)
Young, Mrs. Wm. (C. O.)
Zink, Adolph.
Zarrow, George.
Zouboulakis, John (C. O.)

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIEBERG.

VARIETY'S Chicago Office.

Chicago Opera House Block.

AMERICAN (Wm. Morris, Inc., mgr.; agent, direct). Practically every seat in the house was sold before opening on Monday evening, not an unusual occurrence. While "song boosting" is a violation at the other syndicate theatres here there is a prevalence of the "devil" at the American this week. Harry Von Tilzer, who makes his first appearance here as a vaudevillian, is probably the most aggressive song "plunger" Chicago has ever seen. The popular song writer and publisher sang six songs in a surprisingly effective manner. He acts and gives expression to the songs. Mabel McKinley was in the audience and she sang the chorus of "Just One Sweet Girl," while a young

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Harry and Katheryne MITCHELL

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PRESENTING THE LATEST NOVELTY IN VAUDEVILLE.

"WON BY A LEG"

4 People

TIME BOOKED solid till JUNE.
When we call for ENGLAND.
NOW Booking Next Season.

Agent, ALF. WILTON

This Week—ALLEN TOWN, PA.
Next week (March 29)—HARRISBURG, PA.

man assisted in another song. Mr. Von Tilzer scored a big hit. Emma Carus, who appeared in the first half of the bill, also resorted to similar tactics, and four ushers lined up in the back rows seemed to like her style by singing in the choruses. The expressions emanating from the ushers, such as "Oh, you kid," and other slang reflections, were extremely overdone, as well as the personal remarks of Miss Carus, who has a tenacious ambition to "kid" the men in the audience. Her response to many encores was probably due to the familiarity rather than the songs, although one or two met with hearty approval. Lawrence Irving, supported by Mabel Hackney, makes his first local appearance, offering a condensed version of "Louis XI," entitled "The King and the Vagabond." It is a very interesting presentation of the higher arts and the audience appeared absorbed until the finish. It is probably too contrasting a dramatic vehicle for the average vaudeville audience. C. Grant Gardner and Marie Stoddard had a hard task in the third place, but managed to arouse some of the plaudits with their mixture of comedy and music, especially in the early part. W. J. McDermott was liked in tramp go-as-you-please roles preceding Gardner and Stoddard, and Fred Burns gave a good exhibition of larlat throwing. The holdovers are Jack Lorimer, Barnold's Dogs and the Three Saytons. Lorimer is more popular than last week and Barnold's canines, closing, held the same attention as last week.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—Entertaining bill, headed by Blanche Ring, making first appearance here in vaudeville. Miss Ring is as charming as ever and her songs were liberally applauded. She is a favorite and a drawing card. Charlotte Perry in "The Comstock Mystery" did some clever work. Mine Cassell's dogs offered a novel exhibition. Julius Tannen has not been here since early last season. He has new stories in addition to several heard before and created much laughter. He is an exceptionally good monologist. William Morrow and Verda Schellberg, assisted by several "supers," have a novel singing sketch which lessens interest when the "recognition" incident is reached. It then becomes conventional. The idea is very good and both are talented. Mr. and Mrs. Perkins Fisher still continue in "The Half-Way House." A new sketch is needed by them, although the present one seems to please. May and Flora Hengler are graceful and agile dancers. They should not sing more than one song, the song number especially being much unsuited to their voices. Jarrold introduced several tricks in magic and card manipulating, but his talk be-

comes tiresome. Herbert O'Connor and Co. presented a dramatic sketch of the familiar kind. La Veen-Cross Co., in "Roman Sports and Pastimes," provided novelty. It is a well arranged athletic act and held the audience until the finish in the closing place. Cook and Oaks also appeared.

OLYMPIO (Fred Ackerman, mgr.; agent, W. V. A.).—McIntyre and Heath, Ed Lavine, Edwin Holt and Co., Augusta Glose, "Phantastic Phantoms," Lissie Daly, Vontella and Nina, George Fredo, Covington Trio.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—"Futurity Winner," Italian Trio, Oatton and Green, Felice Morris and Co., Jack Gardner, Redford and Winchester, Vera Berliner, Devere and Beveridge, Chas. Marvelle, Cleoni Pearl Fell.

STAR AND GARTER (U. J. Herrmann, mgr.).—"Rents-Santley." Same at Euson's earlier in the season, with the exception of one or two changes in the company. Henry Lee is the added attraction.

FOLLY (John A. Fennessey, mgr.).—"The Travelers." Almost completely changed around since viewed at the Empire. The first part is replaced with an affair tending to illustrate an "Apache" dance, following in pantomime the number seen at the American Music Hall some time ago. It is crude and unwisely staged. The first part used early in the season is the burlesque. The show is not so good on its return, after having been absent since the latter part of August.

EUSON'S (Sid J. Euson, mgr.).—"Gay Masqueraders."

EMPIRE (I. H. Herk, mgr.).—"Americana." KEDZIE (Wm. Dougherty, mgr.; agent, W. V. A.).—Elmore and Bartlett, Frank Perry, Wiley Ferris and Co., Bell and Forbes, Virginia Elaine and Wallace and Beach.

HARMONY (P. H. Bush, mgr.; agent, W. V. A.).—Benton and McKenize, Frelvin Norton, Wallace and Beach, Henry Jordan, Banister Sisters, Kolvig and Co., May Neilson and Nat Baker.

NORMAN (Ford & Johnson, mgrs.; agent, W. V. A.).—Radio Heiler, the Rays, Helen Tanguay, Banister Sisters, Frank Perry, Benton and McKenize, Cora Monahan and Wiley Ferris and Co.

PALACE (Wm. Dougherty, mgr.; agent, W. V. A.).—Geo. Barnell, Kolvig and Co., Evelyn Norton, Elmore and Bartlett and Bert Morris.

FAMILY (James C. Jones, mgr.; agent, W. V. A.).—Ed Barnes, Williams and Cummings, Myrtle Douglas, The Rays, Earl Bonoman and Hazel Randolph.

SCHINDLER'S (L. Schindler, mgr.; agent, Chas. H. Doutrick).—Lukes's Bears, Edgar Foreman & Co., Three Dancing Mitchells, Lewis and Chapin, Straub Sisters, Prince Masculin and Co. THALIA (Thos. Murray, mgr.; agent, Chas. H. Doutrick).—La Bella Troupe, Cowboy Quartet, Bruce Godshaw and Co., Leonora Lester.

NOTES.—Gertrude Matland Hall closed with "Shadowed by Three" company and will go in vaudeville in a planolog. Miss Hall was in vaudeville before going in melodrama.—Frank Carr's "Indian Maidens," a one-night burlesque troupe, reorganized here last week and are journeying through Illinois and other middle west States.—Rose Clark Addison, formerly with Johnny Fogarty in vaudeville, and William Flemen, of Flemen and Miller, joined in a singing and talking act, and are now playing for the Western Vaudeville Association.—Col. John J. Whalen, the Western Wheel burlesque manager, leaves for California next week in search of recreation. He will be absent until summer.—Kerry C. Meagher, who dominates on the second floor of the Majestic Theatre building, with check books and commission statements, played the part of a teacher at a recent entertainment given at Keellworth, a suburb, and the children present were delighted with the impersonation.

Sherman and De Forrest will not go out in "A Jay Circus" as planned, and may not be seen in the place until probably next season. They have been engaged by Barney Gerard for the "Merry Burlesquers" for the balance of the season.—Harry Von Tilzer, the song writer and publisher, declared that after this week he will quit vaudeville for good. He has five more weeks of the Morris time. He sails for Europe the latter part of May.—Mark Germaine has recovered from paralysis and was discharged from the Cool System institution in perfect health. He rejoined his partner, Herbert, and the act will resume vaudeville as Gernaine and Herbert.—Mae Melbane has in preparation a lyric version of "Man of Arc," and expects to produce it in this vicinity in the near future. Special scenery and supernumeraries.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct. Monday rehearsal 1).—Best bill in a seeming decade. "Dobb's Dilemma," real sketch, by a real author, with real roles, enacted by real actors, scored really: Warren and Blanchard, heap good; The Grays, new style of revolving musical discs; The Mozarts present a praiseworthy number; Tom Mahoney seems to radiate Celtic mirth;

Ollie Young and Brothers, very good; Three Mosbors, and a maid, closed.—GREENWALL (H. Greenwall, mgr.).—"Night Owls." O. M. SAMUEL.

SAN FRANCISCO

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ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 14: Bill was rather uninteresting, the major portion being held over and it was burdened with two "girl" acts. Ray Roice in some creditable impersonations of rural life was the best liked number. The Blessings, balancers, had an act of an average grade, but "The Palace Girls" act has been excelled by others of a like kind. James Clemons, who heads the act, is all that makes it worth while. McDonald and Huntington, character singers, fared well. The holdovers were Emma Ralney and Co., G. Herbert Wittich, "The Teddy Bears," and the Kitabanz Troupe.

NATIONAL (Sid Grauman, mgr.; agent, S. C., Archie Levy).—Onetta, whirlwind dancing, the act considerably improved since it last showing here, was the opening number and met with a vigorous response. Carroll and Cooke, "side-walk comedians," especially attentive to the purity of their diction, got their material over in goodly fashion. Howard Truesdale's comedy, "Two Men and a Bottle," strong, laughing hit. Tom Brantford has added a batch of Scotch dialect stories to his catalog since his last visit, and the "human band" portion made even the Japa laugh. Colin's Dogs, while scoring decisively, were not up to their business, the frequency with which they missed the prop doors hurt the act considerably. Rosa Roma, violinist, and the Boronia Troupe also on bill.

WIGWAM (Sam Harris, mgr.; agents, S. C., Western States jointly).—Luker's Lions headlined attraction. "Nicola Midgets," well rewarded. The scenic production, "The Sexton's Dream," won out with stage effects; the singer in the steeple would never win a crown. The Frank Mayne Co., in a slangy sketch, "The Tipster," fared quite well. Joe Edmonds, monologist, Newhoff and Phelps, s. and d., and The Kirsten-Marietta Troupe, made the bill. PANTAGES (Melvin Wainstock, mgr.; agent, Western States, O. S. Burns).—That any act, however strong, could win five recalls from so

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placid an audience as the Pantegans' gathering seems incredible, but that is what our one-time townsman, J. Bernard Dyllan, accomplished. His "horseshoe" melody was a heavy swing. The Haulions, in a pantomime comedy, "Just for Fun," stood in good favor and led the balance of the bill. Sommers and Storke offered a comedy playlet entitled "Jackson's Honey-moon." Kid Gabriel and Co. had a pleasing novelty with their living statuary releases of Remington sketches of range life. Laddell and Brown, in a routine of eccentric acrobatic dancing and the Two Johnsons, completed.

DENVER

By HARRY K. BEAUMONT.

Office, Crystal Theatre Building. ORPHEUM (Martin Beck, gen. mgr., agent, direct).—Bill below the standard of this house, week 15, headed by Angeln, Delores and Co. (New Acts), Jewel's Manikins, one of the best acts of its kind shown here; Melotte Twins and Clay Smith, fair; Paul La Croix, comedy juggling, hit of bill; Flo Adler, assisted by "plante," went big; Josselin Trio, aerialists, strong opener; The Louise Schmidt Opera Trio, good. Business fair. CRYSTAL (Wm. A. Weston, gen. mgr., agent, W. S.).—One of the season's strongest bills, headed by Thaler's Dog and Pony Circus, the most sensational animal act ever seen here. Two fox terriers turning back somersaults on the backs of running poles and a swift finish, where four dogs mount and ride a pony running bare-

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backed, had the audience literally standing up. Fetching Bros., close second to headliner; Sam and Ida Kelley, laughing hit; Barney First had them going with some excellent parodies and some good patter. Business good.

NOTES.—The local Shriners will hold a circus at the Stock Yards Amphitheatre, commencing 29. The Sells-Floto shows will give the exhibition.—Thaler's Circus has signed with the Wallace-Hagenback Shows for the coming season.—The local office of the Western States Vaudeville Association is booking sixteen houses in Colorado and Wyoming.—Barney First has just finished thirty weeks on the W. S. time and will return to the coast to play return engagements under the direction of Ed. Fisher, of Seattle. The Florens Family and the Yoscarys open at the American Music Hall, Chicago, April 6.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There is quality as well as quantity in this week's bill. It plays out as well as any seen here this season and a lot better than the majority. There was also a deal of freshness about the bill, only four of the thirteen acts having been seen here before. This included Chalk Saunders who did not appear until Tuesday. The big feature was the Miral-Golen Troupe. No troupe seen here has offered a newer or more showy routine of tricks and all were cleverly executed. The Dandelion Troupe of cyclists celebrated their return by landing a substantial share of the honors. Some new tricks were shown and the act is moving faster than ever, the freedom with which the girls work adding no little to the act. "The County Fair" condensed, with Nell Burgess and the exciting horse race, which has been worked into a stirring finish, was well liked. A new sketch, "The Home Breaker," presented by Edwina Barry and Co., made an excellent impression. "Mistaken Identity" figures as the base and it is cleverly woven into a bit of comedy which reaches the right spot for laughing purposes. Considerable of the success of it is due to Miss Barry's eccentric character acting as a trouble-making slavey. William Richards has not a congenial role, but does well enough with it. The introduction of ministerial garb in a comedy sketch is always open to question and it could be avoided in this. The sketch moved at a rapid pace until the climax, which was unconvincing. The Six Noses had rather an early position, but got away with it in due shape. Some changes have been made in the instrumental portion, which forms the base of the act. The singer is too light to show to advantage. Pretty stage setting and bright, new costumes give a pleasing color. Amid this array of big acts there was a wild free-for-all scramble for honors among the acts in "one," and it cannot be called to mind just now when a bunch acquitted themselves more creditably. Katherine Nelson and Elizabeth Otto won themselves into favor quickly with their musical number and had no trouble holding it right through. The piano playing was much enjoyed. George Whiting and the Clark Sisters put over a solid hit with their talking songs, and Whiting got extra merit for his Italian and "frog" numbers. It was asking a lot of Jack Wilson and his pair of assistants to follow all the laughing hits, and the halt caused by the talky "County Fair" sketch, but Wilson made splendid use of the other act ahead of him, and with his own material got the house livened up at the start and kept them going. It was a fine bit of work in a bad spot. Evans and Lee found ready recognition for their dancing act, getting away from the worn stric and adding some loose-stepping that was right. Gill and Aker had a ventriloquist act in "one" to open, the woman furnishing the novelty. The act met with fair success. Louis M. Granat, who is yearly identified with almost every branch of the business from mannequin a burlesque company to acting as a "tail" for a mind-reader, is back to whistling again, and pleased as usual. Jules Heron, in a German talking act, and Valveno and Lewis, gymnasts, were the others.

UNIQUE (W. D. Hall, mgr.; agent direct).—This house is the latest in "Amusement Row" on Market street, and aside from Lubin's Palace, which is directly opposite, is the only opposition in the "ten-cent" class on the big thoroughfare. It has been well patronized since opening on Washington's Birthday. With a seating capacity of between 600 and 700, about seven rows are reserved during the week, selling at ten cents extra. Saturday ten rows are

out out for the increased price. The building is large, neat and comfortable. The stage is small. This was specially noticed this week in presenting the act called Keller and Thurston's "Reincarnation." The mystery portion of the act was not well worked out, and on Tuesday it was possible for everyone in the house to see the woman disappear through the rear curtains, the fault being the poor handling of the lights. There is a little love story in the act, something on the order of the "Adam the Second" sketch. It pleased very much, and where the stage permits of better handling should make a satisfactory number. There were nine others on the bill, and of these six were single turns, giving a rather cheap appearance to the bill and causing a continuous conflict. In addition, the show was not well put together, five of the single acts being bunched in one-half of the show. This made it easy for the other half to get away with the honors, which it did without much trouble, for the best acts were placed in it. Of the single turns, the honors belonged to Jane Stuart, and she just about carried her success through the entire show. Miss Stuart does imitations, but has adopted a different method of introducing them. Some are better than others. In addition, she has a good delivery, and with proper development of the ideas now in use, ought to become a valuable act. Eckert and Francis did very nicely in a talking and singing act. One adopts the German character with a neat make-up, for which he deserves credit, the other working straight and opening with a well-handled song. The talk is of fair merit. The act appears to need priming up, which steady work may give it. George Offermann holds over each week. He is a singer and also a comedian, though his comedy does not get very far past the orchestra. But his voice does, and George manages to get a good deal out of his songs. He would do just as well without the side remarks, also the jestures. Pope and his Dog put over an entertaining number in a small way. Norris and Wiley, colored, worked hard and secured good results. There is one gag that should be cut out at once. It is above even the poorest kind of a show and the Unique aims higher. Billy Sully, black face, and Harry Mantell, comedy make-up, were too close together and their acts too near alike for either to show to advantage, but what there was in a meritorious way belonged to Sully. Charles Wright drew sketches and did a bit of talking, both of light calibre, while Cecilia La Velle was just present.

LUBIN'S PALACE (George Bothwell, mgr.; agent, William Morris).—Nonpareil Trio, operatic vocalists, scored a big hit. Stuart Kollins and Carmen Sisters, well received. Four Dancing Denos, dancing went big. Others were Hatie Weybel, Mona, Herbert, Beverly and Lee, Prince, trained tiger; Hannan and Hannan, John Zimmer and m. p.

LIBERTY (R. H. McFarland, mgr.; agent, U. B. O.).—Bush and Peyser, Heidelberg Quartet, Tamahaska's Birds, Cowley and Belle.

STANBARD (C. L. Enslay, mgr.; agent, Jules Italy).—Graham and Lawrence, dancers; Frankie Wallace, singer; Howard and Jones, parodies; Bert Marshall, monolog; Copeland and Jones, colored team; Wilson and McKendrick, comedy acrobats; Lawanda, Wilson and Co., miniature circus and the Camerophone, with "Vesta Victoria" featured.

CASIN (Elias & Koenig, mgr.).—Rellly and Woods' show received a warm reception this week. Pat Rellly had special nights to entertain visiting delegations. Ayesta-Hara, Grecian dancer, was the special attraction.

HUDD (Sam Dawson, mgr.).—Billy Watson (the original), with his cute burlesquers, packed the house all week, and "Kransemeyer's Alley" was just as well received as ever.

TROCADERO (Charles Cromwell, mgr.).—"Colonial Belles."

GAVETY (Eddie Shayne, mgr.).—"Bon Tons."

ST. LOUIS

By FRANK E. ANFENGER.

GARRICK (Dan S. Fishel, mgr.).—"Madame Butterfly" is playing a successful engagement. The English Opera company includes Adelaide Norwood, Louie Collier, Ellen James, Julia Ryan, Otello Cranston, Henry Taylor, Arthur Beane and a half hundred others of talent. The production is being accredited quite as artistic as the Savage presentation, busy as the Colport and his staff are devising any connection with the present organization.

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GRAND (John Fleming, mgr.).—The Rays (John and Emma) in "King Casey" are at the Grand. The music is the best the Rays have ever exploited. John plays the fireman of the Waldorf-Astoria and his wife has a good part. They are well supported.

AMERICAN (Sol. N. Oppenheimer, mgr.; agent, W. V. A.).—Marie Stuart, once one of America's foremost actresses, and Clayton White, presenting "Cherie," are the headliners. The sketch gives as much chance as any one act play can for the still infinite art of the former star. Kathryn Kova Palmer and Edwards' "Kountry Kida" have a fair singing and dancing number. Colby and May in "The Ventriloquist and the Dancing Doll," good; Les Durando, Italian singer, treat; Hamilton and Bonca, singers and dancers, fair; and Jack Hawkins complete the bill of general interest. The local card is a series of pictures of the Browns, baseball team.

COLUMBIA (Frank Tate, mgr.; agent, W. V. A.).—Marshall P. Wilder vies with Clara Belle Jerome for stellar honors at the Columbia. Wilder has his usual line of good stories and Miss Jerome appears in "Joyland," a neat pocket musical comedy, with William Seymour and eight girls. They please. The others are Nicholas Sisters, acceptable; Sullivan, Pasquella and Co. in "A C. O. D. Package," funny; Salvaggia, dancers, agile; The Allisons in bright sketch; Blamontette and Newman, electrical experts, novel; and Joe Marsh, cartoonist.

STANDARD (Leo Reichenbach, mgr.).—"The Thoroughbreds" in "Maloney, the Judge" and "Union Men." It is different from others and better than the average.

GAYETY (O. T. Crawford, mgr.).—Al Reeves, who claims this and every other stand as his home town, brought his "Beauty Show" to the Gayety Theatre Sunday, and the business even tickled Al. **NOTES**.—An independent film exchange has been established here in the former offices of the Swanston Exchange. Joe Marsh, doing a cartoon stunt at the Columbia Theatre, was a former St. Louis newsboy. Fred Stone, of Montgomery and Stone, gave out an interview last week that he hoped some day to have nine or ten children. Charles Dillingham wrote to him and told him to make it a dozen so he could arrange a special transportation rate. Jacob Oppenheimer is due in New York this week or next from Europe, where he has been booking acts in London and on the continent for Suburban Garden and West End Heights.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Enigmarelle, headliner, excellent; Edna Phillips and Co., very good; Mr. and Mrs. Jimmie Barry, pleased; John W. World and Mindell Kingston, good; Maurice Wood, pleased; Ed. Morton, very good. **GAYETY** (O. T. Crawford, mgr.).—Miss New York, Jr., pleasing. **EMPIRE** (J. H. Rhoades, mgr.).—The World Beaters; The Rose Hill Folly Co. last half of week. **MARTEL**.

ATLANTA, GA.

ORPHEUM (H. Cardona, mgr.; agents, U. B. O.).—Unquestionably the best bill shows here this season. Melrose and Kennedy, acrobats, clever; Harry Breen, monolog, good; Sidney Dean and Co., scored nicely; Ryan and Richfield, one big hit; The Marcellos, rag pictures; Chas. F. Semon, comedian, fine reception; "Blonde Type-writers," headline success, well earned. **STYOUT** (H. Cardona, mgr.; agent, N. Jeffries).—Melnotte and Lyons, Mr. and Mrs. Spann, Valentine Morse, aerialist; "Destiny," scenic novelty. **BRIX**.

ATLANTIC CITY, N. J.

YOUNG'S (Ben Harris, mgr.; agent, U. B. O.).—Nance O'Neil and Co., in "The Reward," a hit; Philipino Band, a hit; Adams and Alden (New Acts), went big; Madden and Fitzpatrick, in "The Turn of the Tide," very good; Hopkina Sisters, in "Lullaland," good; Harvard Judge, the man with the ladder, very clever; Will Dockray, blackface comedian; SAYOX (Harry Brown, mgr.; agents, Wesley & Pincus).—Daisy Harcourt, comedienne, a hit; May Tully and Co., "Stop, Look and Listen," well received; Blanche Baird, songs, very good; John Rucker, songs and talk, good; Warren and Brock-

way, musical comedians, good; The Zarnes, flying ring experts, clever; Cogan and Baucroft, roller skate artists. **CRITERION** (D. W. Barrett, mgr.; agent, M. W. Taylor).—Daneagrelli Bros., musicians; La Raub and Scottie, English pantomimists; Louise Byrd, songs; Samuel B. Phillips, impersonations; Abbott and Roberts, comedy. **I. B. PULASKI**.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O. Monday rehearsal 10).—Pat Rooney Co., in "Hotel Laughland," headline, one of the best comedy acts seen here in a long time; Matthew and Ashley, "Held Up," big applause; Willard Simms and Co., "Wonderland," "Paralysed Flat," caught the laughs; Dagwell Sisters, songs, very clever; Grif, good comedy juggler; Beale Valdaire Troupe, made good; Claremont's Circus, above the ordinary. **NEW MONUMENTAL** (Montague Jacobs, mgr.).—The Coxy Corner Girls, in "The Honeycomb Troupe" and "Valdation Time." **GAYETY** (W. L. Ballant, Jr., mgr.).—The Serenaders, The Abdullah Troupe of acrobats, featured. **VICTORIA** (Pearce & Scheck, mgrs.; agent, Wm. Morris, Inc.).—The Luigi Picaro Troupe, acrobats, good; Sam Morris, funny; Foster and his Dog Mike, good; White and Barton, musical, excellent; Flo Patterson, songs, fair; Moss and Jenkins, acrobats, good; Grace La Tour and Co., well handled; Chas. Hughes and Singing Girl, fair. **BLANEY'S** (Ollie Ballant, mgr.; agent, W. S. Cleveland).—Robertson and Fanchette, songs, good; Langwood Sisters, pleased; The Sharples, musical, very good. The bill is to be increased two more acts next week. **JOHNNY MEYERS**.

BEAUMONT, TEX.

LYRIC-MAJESTIC (Rupert Cox, mgr.).—Week 15: The La Velles, dancers, very good; Jennie De Weese, treat instrumentalist and dancer, pleased; Four Masons and Corinne Frances, in "A Country School," exceptional, clever. **GEO. B. WALKER**.

BINGHAMTON, N. Y.

ARMORY (E. M. Hart, mgr.).—Reed Brothers, novelty gymnasts, very good; Eleanor Henry, singing comedienne, good; Jones and Mayo, impersonations, clever; Violet King, violinist and pianist, encores; Estelle Wordette and Co., "A Honey-moon in the Catskills," much laughter; Bison City Quartet, good; Kudara Japs, good.

BRISTOL, TENN.

ELITE (Meaney & Anderson, mgrs.).—Week 15: Allen Bennett, impersonator, fairly good; Charlie Raymond, blackface (return), fine; Curran and DeGray, excellent; m. p. and ill. songs. **REYNOLDS**.

BROOKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent, Wm. Morris, New York).—Marlowe, Plunkett and Weston, travesty, very funny; Frankie and Wm. Grace, clever dancing tunc; Alice and Sadie McDonald, "At Mack's Cafe," pleased; Wood and Lawson, dancers, good; Charles La Noire, musical act, excellent. **NEW ORPHEUM** (P. U. Bishop, mgr.; agent, Phil. Hunt, N. Y.).—Mile Lorette, with her statue dog, is the feature; Adelle St. Alba, character singing, good; Jos. Cusack and Co., "An Eventful Honey-moon," pleased; Manny Worth, monolog, very good. **SHEEDY'S** (W. S. Bullivant, mgr.; agent, Jos. Wood).—Daily Brothers, acrobats, better than last week; The Musical, excellent. **GARDEN** (Chas. E. White, mgr.).—The Behnman Show made a hit. Mollie Williams, Jas. Norton, Frank Moore head the company. **LAFAYETTE** (Chas. M. Bagz, mgr.).—The Rollers, with Walter Wiloughby as an extra attraction and good comedians, singers and dancers and a chorus that can sing. **LYRIC**.—"Wine, Women and Song," with Bonita. **DICKSON**.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; Henry J. Carr, asst. mgr.; agent, U. B. O. Monday rehearsal 10).—Farrell Bros., bicyclists, good; Mattie Lockette, dainty and clever; "La Petite Revue," pleased; Clifford and Burke, s. and d., fine; Cressy and Dayne, "The Wyoming Whoop"; Spencer Kelly and Frederick Rose, good singing act; Montgomery and Mosler, headline big hit; The Pishulits, excellent. **GARDEN** (Chas. E. White, mgr.).—The Behnman Show made a hit. Mollie Williams, Jas. Norton, Frank Moore head the company. **LAFAYETTE** (Chas. M. Bagz, mgr.).—The Rollers, with Walter Wiloughby as an extra attraction and good comedians, singers and dancers and a chorus that can sing. **LYRIC**.—"Wine, Women and Song," with Bonita. **DICKSON**.

BUTTE, MONT.

ORPHEUM (Martha Beck, gen. mgr.; agent,

direct).—Week 14: Fine bill presented to big houses. Ames and Corbett, good opener; "Arcadia," prima donna and violinist, big favorite; Neill and Chapman scored; Fred Ray's Players, very amusing; Imperial Male Quartet, good; Frank Fugerty made tremendous hit; Paul Sandor's Circus, fine. **EMPIRE** (L. M. Quinn, mgr.).—Week 14: Packed houses. Musical Bentley, xylophonist, very good; Edwin Arnold, blackface, fair; Lew Glick, Italian character, pleased; Daisy Thorne, prima donna, excellent; Hickman-Miller Co., very laughable. **FAMILY** (Newton Crawford, mgr. S. O., direct).—Week 15: Ordinary bill; good houses. Fred Redmond, musician, fair; Polk and Leon, comedy acrobats, very clever; Daisy Gordon, songs, pleasing; Great Klossners, balancers, fine act, a novelty; Bonnie Gaylard, ordinary; Lewis and Young, comedians, fair. **NOTES**.—Mr. and Mrs. James Neill, who appeared at the Orpheum 14, are guests at the home of Mr. and Mrs. Creighton Largey. Mrs. Largey was formerly one of the leading members of the "Land of Nod" while the Neills were motoring in the Largey car 16 the escape of gasoline caused an explosion, and as a result the automobile was burned. The Neilla and Largey jumped in time to escape any injury. Chester N. Sutton, res. manager of the Orpheum, has established a reputation as a judge of various events. Last week he acted in a "lone letter contest," conducted by the Butte "Evening News," later in the same capacity in a "beauty contest" by the Butte "Miner," and this week was one of the three judges at the big "Marathon" race at the Holland rink. Mr. Sutton took one long awful chance in selecting the beauties of all the Butte beauties assembled, but he got away with it. **H. T. A.**

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.).—Nat Willis, the biggest hit in the comedy line yet seen here. Others were Four

Floods, Clipper Comedy Four, Hugh J. Emmett, Kelso and Leighton, Healy and Lloyd, Gaines and Brown. **G. M. YOUNG**.

CHARLESTON, S. C.

MAJESTIC (Geo. S. Brantley, mgr.).—Yager, Lewis and Kemp, comedy acrobats; Carria M. Scott, singing comedienne, excellent; Millam and Du Boese, comedy artists, good. **IDLE HOUR** (Geo. S. Brantley, mgr.).—Clifford and Ames, s. and d., good; Marvin G. Belle Isle, juvenile comedian; Billy and May Owens, comedy sketch, good. **J. EHRICH MESSERVY**.

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.).—Henry Potter and May Harris, ring artists; Baque Grand Opera Quartet, pleasing; Swan and Bamard, eccentric comedians; Kitamura Japanese Troupe do clever perch work; Nora Kelly, "The Dublin Girl," assisted by Max Sand, made a hit with her song; The Three Demons give a sensational bicycle riding act on a revolving table; Cooper and Robinson and "The Love Waltz," a condensed comic opera, well liked. **GRAND** (J. H. Michel, mgr.; agent, U. B. O.).—Dilla and Templeton, clever contortion novelty; Kobb and Miller, German comedians, fair; Marshall Montgomery, singing comedian and pianist, pleased; McGravey, pleases; Geo. Austin and Co. have a good comedy wire act. **EMPIRE** (Geo. Chenet, mgr.).—Harry Bryant's Extravaganza Co. was well liked. **STAR** (Drew & Campbell, mgrs.).—"The Avenue Girl," with Zillah, dancer, as extra attraction. **FAMILY** (Ed. Helm, prop. and mgr.; agent, Verbeck).—Ed. Swisa, comedy musical, fair; Jack Connors, imitation of Eddie Clark as the Race Track Toot, good; William Monahan gives a lively blackface act; Zai Zams, magicians and Mexican knife throwers, entertaining. **WALTER D. HOLCOMB**.

THE COLUMBIA

BROOKLYN, N. Y.

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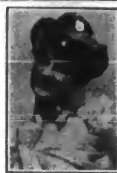
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MUSIC COMPANY**
50 West 29th St.,
NEW YORK

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.).—Jesse L. Lasky's "Birdland," headlined, scored heavily; Alba, feats of strength, very good; Gladys Arnold and Edwin Felix in "What the Moon Saw," fair; Harlan Knight and Co., "The Chalk Line," amusing; Pearl and Yocco, singers and instrumentalists, pleasing; Chas. S. shadow-graphist, one of the best seen here; Barry and Wolford, a hit.—GAYETY (A. L. Wiswell, mgr.).—The Parisian Widows.—PRINCESS (W. M. Ebel, mgr.; agent, Gus Sun, Springfield, O.).—Bell-Hop Comedy Four, headliner; Hillman and Roberts, Wayne Lash, Seymour Sisters, etc.—COLUMBUS (Gabe Sachs, mgr.; agent, Columbus Vaudeville Agency).—Kelly and Flemmings, headliner; B. H. Alvin, John and Myrle Sloane, Lew Gordon.

LITTLE CHARLEY.

DAYTON, O.

LYRIC (Max Hurlig, mgr.; agent, U. B. O.).—Myers and Rosa, good; Bill Conklin, songs and talk; Tom Jack Trio, European musical novelties, pleasing; Ray Cox, The Girl From Dixie, very good; Sam J. Curtis and Co., "A Season at School," laughing hit; Everett, "The Straight Jacket King," good; Lioey and Lee, Hebrew parodists, applause; Laura Jaffray and the English Rockers, very good.

R. W. MYERS.

DES MOINES, IA.

EMPIRE (M. J. Karger, prop.).—"The Empire Show," worthy of the big houses.—MAJESTIC (agent, W. V. A.).—"Naked Truth," clever; James and Sadie Leonard and Richard Anderson proved delightful; Armstrong and Clark, songs, liked; Sisters Gasch, gymnasts, remarkable exhibition; Murray Sisters, good; Three Yocarys, acrobatics, skilful; Mankin, entertaining.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Six Pierrottes, excellent; Billy Harper, Mattie Keene and Co., hit; Terry Twins, amusing; Howard Dotson, clay modeller, good; Lew Wells, well received; Gloy Trio, clever.—RIALTO (F. W. McConnell, mgr.; agent, same).—Kaiser and Moffatt, Clausen Sisters, Lena Monroe, Ida Cain, Lottie Fayette, Max Bruno and John Hahn.—GRAND (E. J. Toole, mgr.; agents, Ver Beck & Farrell, Oil City, Pa.).—Kirkland, Dog Circus, Martin Milan, Richard Carlton, Stella Van Horn, m. p. and ill. songs.—HAPPY HOUR (Ira Van De Mark, mgr.; agent, same).—Cole and Wood, in "The College Boys"; m. p. and ill. songs, good.

J. M. BEERS.

ERIE, PA.

ALPHEA (E. H. Surken, mgr.; agent, U. B. O. Rehearsal Monday 10).—Larkins and Burns, s. and d., good; George Clark, fair; Fee, May and Forbes, musical travesty, good; The Powells, contortionists, very good; m. p.

M. E. MIZNER.

EVANSVILLE, IND.

ORPHEUM (Chas. Sweeton, mgr.; agent, Southern Vaudeville Booking Association).—Three Kober, physical culture; McCall Trio, new and novel act of singing, dancing and rope skipping; Ben Fagan, good; Warren and Faust, good comedy musical act; ill. songs and m. p.—MAJESTIC (Edwin Raymond, mgr.; agent, W. V. A.).—Hannon, Diggs and Burns, singing comedians, good; The Gockers, new and novel comedy sketch; Harvey and De Vora, one of the best singing, dancing and talking acts ever seen at this theatre; Mae Taylor, comedienne; m. p. S. O.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, Joe Woods).—Sheedy's vaudeville and m. p.; Marr and Evans, acrobats, good; Emmett and O'Neil, s. and d., good; Crimmins and Gore, comedy sketch, good; Ray and Both, comedians, good; Willard's Temple of Music, a hit.—BIJOU (L. M. Boss, mgr. and agent direct).—J. J. Brien, comedian, good; Lambert and Williams, comedy sketch, good; Gotham Comedy Four, excellent; Adeline Francis, songs, good; Touhey and Co., comedy sketch, hit; Jere Sanford, songs, very good.—PREMIER (L. M. Boss, mgr. and agent direct).—Smith and Richards, parody singers, very good; Hindoo Sam, magician, good; Roland and Moran, very good; Andrews and Andrews, good; Camella and Spaulding, ill. songs, good.—PURITAN (F. Hooper, mgr.; agent, J. J. Quigley).—Woodford's Dog and Monkey Circus, excellent; Martella, trick cyclist, very good; Emile Chevriell, trick musician, good; Wm. San Souci, ill. songs, good.

E. F. RAFFERTY.

FOND DU LAC, WIS.

IDEA (F. W. Jenks, mgr.).—Week 15: Connors, acrobats, good; Mabel Elaine, soubrette, pleased; George Lens, ill. songs, good; Hesper, son's "School Boys and Girls," hit.—BIJOU (W. E. Smith).—M. p. and ill. songs, excellent.

A. O. H.

FT. WAYNE, IND.

TEMPLE (F. E. Stouder, mgr.; agent, W. V. A.).—Roland West and Co., "The Criminal," well received; Kramer and Scheck, gymnasts, clever; Isabelle Howell and Co., "Games of Childhood," success; Grace Leonard, "The Ideal Boy," hit; Bonnah and Miller, s. and d., good; Hero and Wilson, juggling and barrel jumping, excellent; and Ilda Schnee, ill. songs, fine.—MAJESTIC (M. E. Rice, mgr.).—Week 22: Own Stock Company and Frank Jones and Chas. Hasty, "The Hoosier Boy," with ill. songs and m. p.

H. J. REED.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Fennel & Tyson, s. and d., fair; E. C. Strickland, rube musical, entertained; Veronica and Hurlifalls, comedy acrobats, good; The Village Choir, well-merited applause; Frank Gardiner, Lottie Vincent and Co., went big; Carroll Johnson, blackface comedian, continued applause; Clarence Wilbur, with Six O'Connor Sisters, "The New Scholar," scream.—HIPPODROME (A. L. Rounfont & Co., mgr.; agent, M. Rudy Heller).—The Wrees Duo, juvenile s. and d., very good; Reeves and Reeves, musicians, entertained; The Regal Trio, songs, merited applause.—SAVOY (P. Magaro, mgr.).—"Monte Carlo Maidens" Burlesque Co., all week; well-filled houses. After April 1 this house will be available.

J. P. J.

HAVANA, CUBA.

PAYRET (Frank Costa, mgr.).—Week 15: Koma, Jap wrestler, good; Iluri and Portela, dances, took well; The Corbettas, s. and d., very good; Philippi Sisters, s. and d., neat act.—ACTUALIDADES (Eusebio Azcue, mgr.).—Les Mari Bruin, still popular; Noelia, French novelty act, good; Sanchez and Diaz, Spanish dancers, best in their class; Rose T. and K. dancers, good.—MARTI (Adot Co., mgr.).—Amalia Molina, popular Spanish singer, closes this week; has played ten weeks, breaking all records; Lole and Lole, musical, took very well; m. p.—MOULIN ROUGE (Alfredo Mima, mgr.).—La Belle Chellio, dances; bill closes with m. p.—NATIONAL (Eusebio Azcue, mgr.).—Spanish Grand Opera Co. in repertoire.—NOTE—"The American Festival," composed of American Circus side shows, is installed in the suburbs of this city.

ROCKY.

HAZLETON, PA.

PALACE (Joe J. Laughran, prop. and res. mgr.; agent, William Morris, Inc.).—The third

and successful week includes The De Veau Twins, s. and d., good; Connolly and Bannon, comedians, "The Battle of Too Soon," very good; Mozart, novelty musical act, enjoyable; The Three of Us, comedy singing act, very good; John F. Clark, s. and d., comedian, hit; Burrows-Travis Co., one-act musical comedy, excellent; The Three Newsies, equilibrista, good.—FAMILY (Harry Knoblauch & Harry Hersker, props.; agent, U. B. O.).—The best bill of the season is holding forth this week at the Family: Cora Youngblood, Carson Sextet, pleasing; The Three Ernests, comedy, bounding table, laughable; Alexis and Schall, comedy, very good; Yule and Simpson, comedy duo, excellent; James B. Kane, ill. song, good.

RAY T. DRUM.

HOLYOKE, MASS.

SHEEDY'S (Dan Casey, mgr.; Jos. Woods, agent).—Phil Herman, Robinson and Grant, Jessie Blair Sterling and the Jessie Keller Troupe, bicycle riders.

G. A. F.

HOUSTON, TEX.

MAJESTIC (C. A. McFarland, mgr.).—Week 14: Ann Hamilton and Co.; Joseph Brandon, fine; Mamie Haralsh, comedienne, pleased; Devlin and Billwood, good; Tom Moore, comedian, hit; Hill and Silvian, cyclist, fine; Vardaman, impersonator, pleased; Nick and Lida Russell, musical comedy, fair.

J. M. LOWE.

IOWA CITY, IA.

BIJOU (H. F. Pocock, mgr.; agent, W. V. A.).—22-24: Anita Primrose; Cole and Davis; The White Zola. 25-27: Theo and Her "Dandies"; Flexible Fredericks; Owen I. Hoffman.

J. J. M.

JACKSONVILLE, FLA.

CLARK'S AIR DOME (A. J. Clark, mgr.; agent, Empire Theatrical Exchange).—Thomas and Hamilton, good; Collins and Jewell, comedy sketch, laughing hit; Dolly Sisters, catchy; Pepper Twins, amusing.

R. N. DICKEY.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—This new playhouse opened March 22. Robert Rogers and Louise Mackintosh, in "The Blue Mouse," headline, pleased; Bryant and Saville, "The Two Blue Jays," hit; Josephine Gassman and her "picks," fine; Laurence Darrell in ill. songs, excellent; Marvin Brothers, equilibrista, clever.

T. L. BERLINER.

JOHNSTOWN, PA.

Majestic (M. J. Boyle, mgr.; agent, U. B. O.).—The house opened this week with three-act. Contrary to the first announcement the bill will run the same all week, the split idea having been abandoned. Petroff's Animal Circus, good; Martini and Maximilian, burlesque magicians, fair; Sullivan and Van, in "The Craziest Act in Vaudeville," do not believe themselves; Philis Gordon, singer, has a fine personality and a splendid voice, hit of the bill; Geo. L. Reiff, ill. songs.—CAMBERIA (A. W. Scherer, mgr.; agent, Ed Gallager).—Wilbur Held and Dora Pelletier both disappointed by not coming. Garland Gaden and Laura Lorraine, in "The New Girl," and James McDuff, mimic, were substituted; Kelly and West, in "The Stock Brokers," fair; Blake's Animal Circus, good; Hayes and Suits, eccentric s. and d., were splendid; The Time, the Place and the Girl butt in 24th. 18-20: Frank Bush, good, but "Blue"; Daly's Country Choir, fine; The Thrillers, rag picture artists, good; Gerlie LeClaire and her

CARLIN AND OTTO

One Big Hit in "One"

"Carlin and Otto have enough comedy for two acts."

—"ZIT," N. Y. Journal, March 20th.

LAST WEEK, ALHAMBRA. THIS WEEK (MARCH 22), K. & P'S 125TH ST.
NEXT WEEK (MARCH 29), GRAND, PITTSBURG. APRIL 5, GREENPOINT.
APRIL 12, KEITH'S, PHILADELPHIA.

N. B.—Don't forget the big Vaudeville Comedy Club's Building Fund Benefit at Broadway Theatre, Easter Sunday, April 11th.

CAN BOOK ACTS A TOUR OF EUROPE. SAILING SATURDAY, MARCH 27th. CAN BOOK ACTS A TOUR OF AMERICA.

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"Night in Slums of London"

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WILLA HOLT WAKEFIELDSONG READINGS.
WILLIAM MORRIS CIRCUIT.**Lillian Hale and Co.**Presenting "THE PHANTOM RIVAL," Written by
SAGER DEAN

HELLO!

SAY!!

LISTEN!!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl.

UNITED TIME.

ALBERT SUTHERLAND, Manager

EXTRA FEATURE ON THE INTER-STATE CIRCUIT.

MUSICAL FREDERICKSPresenting Comedy and Music. WILLIE AND FLO, "THAT'S ALL."
MARCH 29—MAJESTIC, HOUSTON, TEX.**SILBON'S CATS**

EUROPEAN NOVELTY ANIMAL ACT.

Now Playing Orpheum Circuit

FIRST TIME IN AMERICA.

H. B. MARINELLI, Agent

Clipper Comedy QuartetteGEO. CHRISTIE, BYRON JAMES, FRANK MILLARD, ED HELDING.
Booked Solid on the Western Vaudeville Association Time.**"WILLIAMS and WALKER'S
'CHOCOLATE DROPS'"**WITH
KING and BAILEY

Management of GEO. L. ARONER.

Playing Sullivan & Conscience Circuit.

SUCCESS.

SUCCESS.

SUCCESS.

Wilson Franklyn and Co.TERRIFIC HIT. FULTON THEATRE THIS WEEK.
NEXT WEEK (MARCH 29)—AMERICAN, NEW YORK.**FISKE O'HARA AND CO.**

In "CAPTAIN BARRY"

Direction, Arthur Klein

SNOW SHOEING IN THE SOUTH

FRED MOZARTS EVA

NO INDICATIONS OF A FROST

MOBILE, ALA., DEC. 22, "REGISTER."

The Mozarts appeared in a novelty, entitled "Heinie," which was the feature of the bill. The first scene showed Heinie in his shoe shop and the second a winter scene disclosing the mountains covered with snow and the trees glittering in their icy envelope—a beautiful scene which was applauded when the curtain went up, and in which Heinie and his sweetheart sing and do a very original snow shoe dance, for which they received an ovation.—LYRIC THEATRE.

FT. WORTH, TEXAS, JAN. 12, "RECORD."

The Fred and Eva Mozart act is a novelty, as all vaudeville acts should be. The question is only, why are they not? The Mozarts sure have one. It opens up with a daze-haired German cobbler putting pegs in a shoe while warbling a yodel song. The scene changes, giving a panorama view of the snow-covered mountains, with Fred and Eva prancing around on snow shoes, realistic enough in such zero weather. Dancing on snow shoes may look easy, done by the Mozarts, but it sure must be difficult to execute.

THE ONLY ACT OF ITS KIND ON ANY STAGE.

REPRESENTATIVES:

WALTER KIFFE, CHICAGO.
JENIE JACOBS, NEW YORK CITY.P. S.—Act fully protected by Patent and Copyright.
MARCH 29—ORPHEUM, NEW ORLEANS, LA.

Any way, yesterday's audience seemed to think it was no cinch, and gave the performers a deserved broadside of applause.—MAJESTIC THEATRE.

DALLAS, TEXAS, JAN. 18, "NEWS."

Fred and Eva Mozart are sure real Germans and introduce a snow shoe act, with a snow storm and snow-clad hills. The dances include minuets on the toes of the shoes, lifting the dancers two feet from the floor. The close of the act is touching. The dancers stand far apart and leaning over, far past the toe line of their shoes, with rigid bodies, they kiss about a foot above the floor, amid laughter and applause.—MAJESTIC THEATRE.

HOUSTON, TEXAS, JAN. 25, "CHRONICLE."

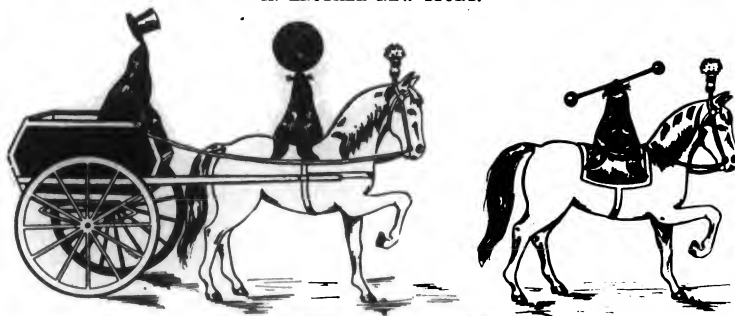
Fred and Eva Mozart are the extra added attraction, and well deserved the distinction on the best bill of the season. They have a clever number and the prettiest winter scene ever shown in Houston. The players skate down to the stage and do a difficult and very interesting dance on snow shoes, and were roundly applauded.—MAJESTIC THEATRE.

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Have you seen our new act, "Marceau's Rival?" Still another in preparation.

Did You See **SELIG'S** Great "Settlement Workers"

DRAWING PACKED HOUSES? DON'T MISS IT.

pleks, good; McKeever and Finn, comedy acrobats, fair.—GLOBE (J. G. Foley, mgr.; agent, A. B. A.).—18-20: Tanna, juggler, splendid; Kimball and Southernland, comedy musicians, good; Rice and Lyons, comedy sketch, fair. 22-24: Annie Abbott, the Georgia magnet; Willie Sachs, juvenile hard-shoe dancer, good; Worth and Delman, singing sketch, good.

JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.; agent, direct).—Ross Sisters, fine; Waldo Whipple, good.—COLUMBIA (agent, direct).—Bear Brothers, good; The Four Baillies, very funny.

W. ARTHUR SPROUSE.

LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.; agent, W. V. A.).—Week 15: Byers and Herman, best novelty contortion act ever here; "Singing Colleen," good; The Kinsans, musical, good; James and Prior, sketch, pleasing; Haynes and Wynne, good dancers; Innes and Ryan, singing team, distinct hit; Brule and Mildred Potts, bag punching, clever work.—DEANLAND (Wm. Robertson, Jr., mgr.; agent, W. S.).—George Abbott, magnetic demonstration; Andy Adams, character comedian; Chas. Bagley, ill. songs and m. p.

LEE LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, res. mgr.).—Week 15: Wolf Bros., trempolin acrobats, good; Minnie St. Claire, great; The Musical Organ, pleasing; A. L. Guille, vocalist, good; Ted Lenore, comedian and singer, clever; Calvert Dean and Lita Price, "A Pleasant Mistake," well acted; The Star Bros., blackface, good; Frederick V. Bowser & Co., "College Days," good.—NOTE: The Princess, a moving picture show, under management of Duke Murta, opened the 18th. Six moving picture shows here now.

JIM.

LOGANSPORT, IND.

BROADWAY (Earl D. Sipe, mgr.).—The Buckeye Trio, grotesque acrobats; The Millards, musical artists; Frank Behn, comedian; Ruth Nave, ill. songs.

H. G. W.

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LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 15: Tony Wilson and Mlle. Heloise, novelty gymnasts; Edward Barnes, ragtime pianist, very good; Imro Fox, deceptational, well received; Helen Grantley and Co., in "The Never, Never Land," not well received; Amoros Sisters, gymnasts, much applause; Leon T. Bogee, excellent; Farrel-Taylor Co., laughing hit; "At the Sound of the Gong," big hit.

SHANNON B. MEYERS.

LOUISVILLE, KY.

MARY ANDERSON (James L. Wood, mgr.).—Wells and Sells, "Who Owns the House?" fair; Floy Mack, acrobatic dancer, great; George A. Heane & Co., "A Woman's Way," received well; La Petite Mignon, very fascinating; Hennings, Lewis and Hennings, "Mixed Drinks," good; Adelaide, "The Billposter's Dream," hit; Frank White and Lew Simmons, funny; Valand, magician, mysterious. The BUCKINGHAM (Horace McCrochlin, res. mgr.).—The Washington Society Girls, well received.

SAM H. SIMCOE.

LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—The Asahi Troupe, acrobatics and magic, very good; Harry McDonough and Co., "Rehearsal," very funny; Gates and Blake, in "The Hebrew and the Traveling Man," good; Earl and Curtis, a and d., good; Walter Lewis and Co., in "The Baby Grand," bubbles with fun; Selbail and Grovlin, tumblers, went well; Moore and Mack, blackface comedians, in "Taking the Third Degree," a hit.

JOHN J. DAWSON.

MILWAUKEE, WIS.

MAJESTIC (Jas. A. Higler, mgr.; agent, W. V. A.).—Lily Lena, headliner, catchy songs, with appropriate costumes; Six American Dancers, excellent; Wilson Brothers, The Roosters, marvelous on slack wire; Jimmie Lucas, popular; Staley and Birbeck's Transformation, diverting number; "Motoring" and "The Doings of Dr. Louder," clever comedy sketches.—CRYSTAL (F. B. Winters, mgr.).—Ye Olde Home Choice, excellent, headliner; Bernice Howard and Co., clever comedy; Glenn Burr, humorous monolog.—STAR (P. Trotman, mgr.).—"Broadway Gaiety Girls."—GAYETY (S. R. Simons, mgr.). Rice and Barton's Big Show.

HERBERT MORTON.

MONROE, LA.

SUGAR'S (Ed Greenblatt, mgr.).—Cushman's Musical Comedy Co.—LYRIC (J. W. Pope, mgr.).—Week 15: Hudson Sisters, quick change, good; Joseph A. Kiefer, comedy juggler, very good; m. p.—GRAND ST. (J. A. Lamson, mgr.).—Week 15: Lucy Wulford, very good; Lawrence Albertia, wire, good; Pearl Bodgood, ill. song, fair.—NOTES:—E. C. Seter and wife, of the "Uncle Zeaks" Co., returned to Monroe, La., some days ago to spend the summer, while Mr. Seter will be leader of the Monroe Military Band.—Cecil Clarendon (Edward & Clarendon), is now playing single in Texas.

JAS. B. GRAMBLING.

MT. CARMEL, PA.

MAJESTIC (J. V. Schreck, mgr.; agents, Norman Jefferies and Bart McHugh).—22-23: The Franklins, very good; Harry DeMarce, musical, pleased; m. p. and ill. songs.—G. A. B. OPBBA HOUSE (W. H. Irvine, mgr.; agent, I. B. O.).—McCann Duo, hit; Lemmels and Lemmels, blackface, good; Cleto and Sylvester, acrobats, pleased; m. p. and ill. songs.—LYRIC (J. V. Schreck, mgr.; Norman Jefferies).—Carl Lang, dance, good, 17-18; P. J. Are, cartoonist, pleased, 19-20; Walter George, 22-23, good; m. p. and ill. songs.

L. G.

MURKIN, IND.

STAR (Ray Andrews, mgr.; agent, Gus Son).—Wood and Hauson, comedy sketch, pleased; Frank Gray, ill. songs, good; Claude Thardo, good; Hamlin and Lyie, the white minstrels, took well; Saad Dalidob's Beni Murra Arabs, sensational whirlwind acrobats, hit.

GEO. FIFER.

MUSKOGEE, OKLA.

LYRIC (C. L. Carrell, mgr.; agent, C. E. Hodkins).—Manning Twins, many encores; Helen Renstrom, vocalist, good; Rivers and Rochester, comedy sketch, pleased; Toki Mnsoti, equilibrist, highly satisfactory; O. L. Carrell (local), ill. song; Bowen Bros., comedy, well received; The Ozans, jugglers, applauded.

J. F. B.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.).—Monday rehearsal 9.—Nice even bill introduces Clayton Kennedy and Mattie Rooney, repeat former success; Laddie Cliff, fine; The Dixon Brothers, music and comedy, a hit; Roberts' Animals, are very well trained; R. H. Lodge and Co. entertaining; Max Von Mitzel and his Maynard, neat playlet; That Quartet, splendid reception; Sutcliffe Troupe of acrobats, made good.—LYRIC (W. H. Currie, mgr.; agent, Wm. Morris; Monday rehearsal 9).—Mayme Gehrue and Co., "June," went well; Ralph Edwards in monolog, clever; Gertrude Black, songs, pleased; The Reid Sisters, a and d., very funny; Mr. and Mrs. Harry Thorne, "An Uptown Flat," causes

merriment; The Huxters, good acrobats; Five Musical Spillers.—ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—One of the best bills of the season. Nan Doyle, clever; "Tap-leure," piano impresario, great; Wm. Whitaker, vocalist; Gardner and Eiton, eccentric duo, very funny; and Danny McCarthy, comedian.—WALDMANN'S (Lee Ottelengui, mgr.).—Manchester "Cracker Jacks."—EMPIRE (Fred Wilson, mgr.).—"The Strolling Players."—JOB O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. E. Poli, prop.; F. J. Windisch, res. mgr.; agent, U. B. O. Monday rehearsal 10).—Pat Rooney and Co., "Simple Simon, Simple," full of laugh-making qualities, plenty of good ensemble and a and d., and Rooney's own inimitable work; Ward and Curran, were two old headliners, who took big; Will E. Fox, with his musical specialty and monolog act, was generously endorsed; Ott, Nelson and Stedman, "Nearly a Doctor," were very good; Chas. Leonard Fletcher, impersonator, offered some very excellent character work; Emilia Rose and acrobatic Dogs and Luce and Luce, musical novelty, were good.

B. J. TODD.

PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.; agent, U. B. O.).—Bill exceptionally strong. Ida O'Day, singing and banjoist, most popular, took eight bows; "The" Quartet, first class; Barrows-Lancaster Co., "Like Father, Like Son," finely played; Roberta, Hayes and Roberta, good; Blinn, Binns and Binns, very funny; Alcide Capitaine, gymnast (opened), pleased; Rex Comedy Circus (closed), good.—FOLLY (Jos. E. Pine, res. mgr.).—22-23-24: Fay Foster Co.; 25-26-27, "Morning, Noon and Night," good attraction.

VAN.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.).—Hastings and Wilson, good; Wroe Trio, good dancers; Wm. Macart and Ethlynn Bradford, well received; Quinlan and Mack, "The Traveling Deutist," scored strongly, laughing hit of bill; W. J. O'Hearn and Co., "A Romance of Killarney," pleasing; J. Francis Dooley and Corinne Sayless, clever and entertaining act; Giuseppe Sirignano and his Banda Roma, Ermeline Arnold, soloist, enthusiastic reception, very capable musicians.—GRAND (Reis & Appell, mgrs.; agent, W. S. Cleveland).—M. p., Doyle and Granger, Olette and Hallahan, Helen Murry. Bill changed Thursday.—NEW BLOU (direction, S. Lubin; agent, Bart McHugh).—M. p., Howard and De Leon, Lee and Crouse, Ralph Clark, Chas. E. Mack.

G. R. H.

SAGINAW, MICH.

JEFFERS (Rusco, Rich & Schwarz, mgrs.; agents, W. V. A.).—Henderson's Musical Comedy Co., "The \$10,000 Beauty," Harry Wright as principal comedian, hit of bill; Three Valetines, great finish; Nettie Harvey, in stunning director costume, sang well; Ki Yam, Jap contortionist, excellent.—BIJOU (Rusco, Rich & Schwarz, mgrs.; agents, W. V. A.).—A. E. Warren and Daisy Faust, good eccentric and acrobatic dancing; Charles Harris, good; Nelson Deane and Co., "His Broken Promise," a realistic story of the prime ring; Becker and Mack, good German comedians; Del-a-Phone, here before.—NOTE: The Woman's Club will put on a production at Germania Theatre soon under the direction of Mrs. Herbert E. Pulfrey.

MARGARET C. GOODMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 15: Harvey Family, premier serialists; Frederick Allen and Co., "His Phantom Sweetheart," very fair initial performance, the idea of the piece is good, but as presented is tedious and needs some repairing; Jeanette Adler, character songs and dances, might have been better; Gray and Graham, musical, hodge-podge of merit; Andy Rice will do, he is a clever entertainer in monolog for a few moments; fun; The Astaires are, without question, some of the very best juvenile artists seen at this house.

JAY E. JOHNSON.

SAN ANTONIO, TEX.

ROYAL (Harry J. Moore, mgr.; agent, C. E. Hodkins).—Week 14: Hampton and Bassett, excellent; Kathryn Martin, good; Borden-Zeno and Hayden Bros., good; Dow Dargett, vocalist, good.—STAR (Kennedy and Wyler, mgrs.; agent direct).—Newton, Ashton and Newton, good; Mr. and Mrs. Ina Chick, fair; France, contortionist, fair; Joe Smith, ill. songs, good.—NOTE: The Star from next week on will book with the Sullivan-Conside Circuit.

SEATTLE, WASH.

ORPHEUM (Martin Beck, mgr.; agent, W. S. V. A.).—Week March 15: Will Bera, the Oklahoma Cowboy, immense; Zelle De Lussan, prima donna, headliner; S. Miller Kent, "Marriage in a Motor Car," good comedy; Mr. and Mrs. Harry Clark, banjoists, great; Jolly Violetta, assisted by Mons. Arnaud, dancers, clever; Caron and Faruim, comedy acrobats, fine; Strassell and Rasall, "The Music Publishers," very clever.—PANTAGES' (Alex. Pantages, mgr.; agent, W. S. V. A., N. Y.).—Se-Heras, headliner, immense; West and Mack, comedians, hit; The Armanis, "A Night in Naples," neat, well-dressed act; The Great Johnson, ventriloquist, fine; Wentworth, Vesta and "Teddy," very clever; Hearn and Hunter, dancers, immense; eccentric dance would be better in any other make-up than straight; Arthur Elwell, ill. songs, very good.

RELEASED MARCH 22

"The Day of the Dog"

"Every dog has his day," says a proverb. It is also true in this instance when the workingman stands before the question of saving his employer or letting him perish in the flames. His better self prevails, and he saves his foe.

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This is an exceptionally fine subject. The villain gets his reward, so does the heroine. The picture is full of dramatic action from start to finish.

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An English singer of clean, catchy songs. "It is her daintiness and magnetism that makes her the artiste she is."—Boston Press. MARCH 29—ALHAMBRA, NEW YORK.

NOTICE

I wish to notify all friends that letters addressed care DAY'S AGENCY, EFFINGHAM HOUSE, ARUNDLE STREET, STRAND, LONDON, England, will always reach me, with the exception of months March and April, when letters can be addressed ALHAMBRA THEATRE, PARIS, France. Regards and best wishes to all.

Harry Handcuff Houdini

It is hard to imitate me imitating EDDIE FOY, so I am back again imitating EDDIE FOY.

IRVIN R. WALTON

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STAR (F. H. Donnellan, mgr.; agents, S. C., direct).—Carlisle's Dogs, great; Anna Crewe and Co., "My Lady Raffles," clever; George Wilson, headliner, and Iva Donnetti and her Dog, shared the honors; Christopher, magician, very clever; Belmore and Onelda, perch acrobats, fine; Eddie Roesch, ill. songs, very good.

SHAMOKIN, PA.

FAMILY (W. D. Nields, mgr.; agent, I. B. O.).—The Barretts, hat throwers and jugglers, good; Mart Fuller, comedian and singer, well pleased; Kittie Russell, ill. songs, encored; Astrella Sisters, Joe Duval and Co., sketch and a. and d., very good. W. F. K.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, mgr.; agent, direct).—Gus Edwards' School Boys and Girls repeated big hit of last season; Charles B. Ward, Katherine Klare and Co., recalled many times; Elizabeth Murray, songs, a favorite; Three Westons, musical, artistic and clever; Mack and Marcus, cartoonists, novel; T. Nelson Downs, coin manipulation, great. C. S. C.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 14: Geo. Austin Moore, most pleasing feature; Frobel and Ruge, aerialists, good; Misses Milch, musical, petite appearance and scored heavily; Letta Gladstone, monolog, fair; Dunlap, McCormack and Co., "The Night of the Wedding," very good; Gordon and Marx, very strong team; The Sandwines, very good. PANTAGES (E. C. Walker, mgr.; agent, W. S. A.).—Donat Bedini opened very good bill; The Norrises, musical, good; Orpheus Comedy Four, singing, good; Christine Hill and Co., in "Fate," a hair-raising sketch; Libby and Thayer, musical; Blake's Mule, pleased; Wm. D. Gilson, song, scored as usual. WASHINGTON (Geo. Hinkley, mgr.; agent, S. C. direct).—Beimour, jail breaker, mystified his audience; Norton and Russell, lightning character changes, clever; The Meeh International Trio, hand balancers, very good; Duff and Walsh, a. and d., big hit; Mr. and Mrs. Robyns, in "The Counsel for the Defense," a strong sketch.

SPRINGFIELD, MASS.

POLI'S (Gordon Wright, res. mgr.; agent, U. B. O.).—Hugh Lloyd, good; The Brittons; Rieley and Edwards; Edwards, Davis and Co., good; Carney and Wagner; The Pianophiles, pleasing; Niblo's Birds, very good. G. A. P.

STAMFORD, CONN.

LYCEUM (Anthony Gerolamo, mgr.; agent, L. D. Mayne).—The Bradfords, colored, clever; Jules Levy Family, musicals, excellent; Galando, clay modeler; LeMaire and Horton, good, clean comedy; Genevieve Day, ill. songs, good, but weak. HARRY KIRK.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Mr. and Mrs. Franklin Colby in black act, with musical and electrical effect, fair; Ida Russell and Grace Church in good a. and d.; Ernest Van'telt and Co., sketch, fair; Cheridah Simpson, songs and pianolog, good; Eva Taylor and Players, sketch, fair; James Thornton, monolog and songs, good; Francini-Olmons, musical, good. MAJESTIC (Mile-Bondy Theatrical Co., S. C. Circuit).—Marie Rolfeon and Capt. Leopold McLaughlin in act of mysterious feast, packing the house; Cole and Cole, acrobats, fair; Leo White, songs, good; Bernard and Orth, German comedians, fair; Marie Hrdlicka, songs, good. STAR (Thos. E. McCready, res. mgr.).—"Follies of the Day," one of the best burlesque shows seen here. BEN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Joe Pearlstein, mgr.; Monday rehearsal 10:30).—The bill offered this week is the best of the season. Eva Tanguay, a decided hit; Signor Arnold's Animals, good; Ruby Raymond and Co., went big; "A Night With the Poets," good; Five Musical Avolons, good; Lynn Pratt and Co., well received; Martindell and Sylvester, good. SAM FREEMAN.

TROY, N. Y.

PROCTOR'S (Guy A. Graves, mgr.; agent, U. B. O.).—Monday rehearsal 10. Seven Hobbes, generous applause; Londe and Tilly, gymnasts, good; El Coles, xylophone, pleased; Payton and

Wilson, colored, good; Mile. Fregolia, quick change specialist; The Dalys, comedy skaters. LYCEUM (H. B. Nichols, mgr.).—Sam Devere's Co. appears the first half of the week. The last half of the week we have "Miss New York, Jr." J. J. M.

UTICA, N. Y.

SHUBERT (Fred Berger, Jr., mgr.; agent, U. B. O.).—Three Hanlons, comedy acrobats, good; Lyons and Parks, a. and d., good; Emerin Campbell and Co., "Two Hundred Miles From Broadway," very good; Dillon Bros., singers, several encores; Reynolds and Donnan, roller skaters, good; Camille D'Arville, excellent; J. B. Hymer and Co., "The Devil and Tom Walker," hit of the show. COLUMBIA (Sam Gutstadt, prop. and mgr.).—Minnie Fayette, Mabel Clifton, Lina Cooley, Mattie Webb, Cora Cherry, Frank Irving. PALM GARDEN (Hyman & Robinson, props. and mgrs.).—May Allender, Nellie Ward, May Armstrong, Gerlie Potter, May De La Noye, Flo Wallace. STAR (Al. Leach, mgr.).—Boyd and Roberts, Minnie Cole, Frank Witham, Anna Frank, Frank Wenner and m. p. D. J. COUGHLIN.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.).—Valerio Bergere and Co., in new sketch entitled "The Morning After," headliner; Murphy, Nichols and Co., in "A School of Acting," and the Big City Quartet divided second honors; Charles Ahearu Troupe, good; The Helms, pleased; Al Lawrence, comedian, and Chas. Newbold and Annie Carroll in "An Interrupted Angling Party," closed the bill. GAYETY (Wm. S. Clark, mgr.).—"The Girls From Happyland," with Billy W. Watson, recently of "Me, Him and I" Co., appear this week. The show was well received. LYCEUM (Eugene Kernan, mgr.).—"The 'New Century Girls' opened before a large matinee audience. The show was above the average and the olio was very good. NOTE.—W. H. Murphy and Blanche Nichols have received contracts for two years from the United Booking Office for their act, "The School of Acting." E. S.

WINNIPEG, CANADA.

DOMINION (G. A. & V. C. Kobold, mgrs.; agents, W. V. A.).—Leo Filler, violinist, big hit; Fred Galletti's Dogs and Monkeys, splendid animal act; Jack Strouse, "Leetle Italian," very good; McConnell Sisters, a. and d., good; Emilie Kirke, vocalist, much appreciated; Rosaire and Doreta, knockabout tumblers; Margaret Pitt and Co., sketch, heavier portions rather attiled. BIJOU (Geo. Case, mgr.; agent, S. C.).—Athmore Grey, "Salome's" dance; Mr. and Mrs. Arthur Forbes, "A Wild Rose," very good; Harry Burkyone, counter comedian, very good; Elite Musical Four, appreciated; Frank Petrick, ill. songs. HUGH.

ZANESVILLE, O.

ORPHEUM (Sun-Murray Co., dirs.; H. S. Carter, mgr.; agent, Gus Sun).—Frank Maltace and Co. in "The Wrong Mrs. Appleton," a laugh getter, pleased; Howley and Leslie, a. and d., good and costumes exquisite; De Velda and Zeld, artistic equilibrists, clean cut and swift; Leslie and Williams, blackface comedians, excellent; Billy McRobie, the man with the funny face, pleased. F. W. HOOK.

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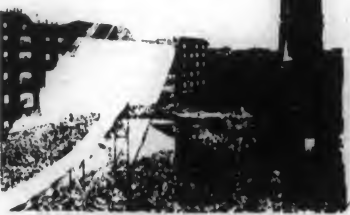
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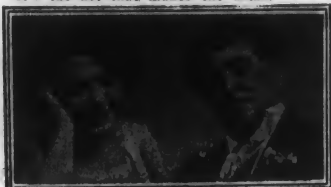
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Yours faithfully,

Oswald Stoll

A. M. M. M. M.

What you sent in Variety was contradicted in the following issue as a misinterpretation of the news. I am sorry to hear that you are not able to see the connection.

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